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FLORA HISTORICA:
OR THE
THREE SEASONS
OF
THE BRITISH PARTERRE

HISTORICALLY AND BOTANICALLY TREATED;

WITH
OBSERVATIONS ON PLANTING,

TO SECURE A REGULAR SUCCESSION OF FLOWERS, FROM THE COMMENCEMENT
OF SPRING TO THE END OF AUTUMN.

TO WHICH ARE ADDED,
THE MOST APPROVED METHODS OF CULTIVATING BULBOUS AND OTHER
PLANTS, AS PRACTISED BY THE MOST CELEBRATED FLORISTS
OF ENGLAND, HOLLAND, AND FRANCE.

BY HENRY PHILLIPS, F.H.S.

AUTHOR OF "POMARIUM BRITANNICUM," "HISTORY OF CULTIVATED
VEGETABLES," AND "SYLVA FLORIFERA."

"FLORIDA QUISQUAM
HIC SIBI SERTA LEGET NITIDIS NECTENDA CAPILLIS."

IN TWO VOLUMES.

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INTRODUCTION.

“ Bring, Flora, bring thy treasures here,
The pride of all the blooming year ;
And let me thence a garland frame.”

SHENSTONE.

THE interest which flowers have excited in the breast of man, from the earliest ages to the present day, has never been confined to any particular class of society, or quarter of the globe. Nature seems to have scattered them over the world as a medicine to the mind, to give cheerfulness to the earth, and furnish agreeable sensations to its inhabitants.

The savage of the forests, in the joy of his heart, binds his brow with the native flowers of his woods, whilst their cultivation increases in every country in proportion as the blessings of civilization extend.

From the most humble cottage-garden to the proudest parterre of the palace, nothing more

INTRODUCTION.

conspicuously bespeaks the good taste of the possessor than a well cultivated flower-garden, and it may generally be remarked, that when we see a neat cottage-court well stocked with plants, the inhabitant is respectable and possesses domestic comfort; whilst, on the contrary, a neglected garden but too frequently marks the indolence and bespeaks the unhappy state of the owner.

Of all luxurious indulgences, that of flowers is the most innocent, they are of all embellishments the most beautiful; and of all created beings, man alone seems capable of deriving enjoyment from them, which commences with his infancy, remains the delight of his youth, increases with his years, and becomes the quiet amusement of his age. Every rank of people seem equally to enjoy flowers as a gratification to the organs of sight and smell, but to the botanists and the close observers of nature, beauties are unfolded and wonders displayed that cannot be conceived by the careless attention of the multitude, who regard these orna-

ments of nature as wild or savage persons would do a watch ; they are dazzled with the splendour of the case and the beauty of the appendages, but look no farther, because they know not where to look. The artist, while he enjoys the external covering, looks into the interior, and as he regards the movements and learns their various uses, he is struck with admiration at the ingenuity of the mechanism. The botanist has the same delight when he looks into the blossoms of flowers, for he there beholds the wonderful works of the Almighty with amazement ; there he sees movements and regulations with which all the combined ingenuity of man cannot compare.

We may learn even from profane history how much the study of vegetable nature induces the mind to its proper sense of gratitude, and how much it created in the breasts of the heathens themselves a veneration and religious awe for the Author of all things ; for although they were not blessed with a knowledge of pure religion, they had too much good sense to sup-

pose that vegetation was a matter of chance, and they therefore attributed each gift of nature to some peculiar deity; their minds not being sufficiently expanded to conceive a just idea of the Deity, except, indeed, those master minds which traced in the regularity and uniformity displayed in all organised nature the hand of one supreme Creator, and which adored him under the name of Pan, the universal spirit.

The worship of Flora amongst the heathen nations may be traced up to very early days. She was an object of religious veneration among the Phocians and the Sabines long before the foundation of Rome, and the early Greeks worshipped her under the name of Chloris. The Romans instituted a festival in honour of Flora as early as the time of Romulus, as a kind of rejoicing at the appearance of the blossoms which they knew to be the harbingers of fruits. The festival games of Floralia were not however regularly instituted until 516 years after the foundation of Rome,

when, on consulting the celebrated books of the Sibyl, it was ordained that the feast should be annually kept on the 28th day of April, that is four days before the calends of May. These prophetic books had a college of priests appointed to undertake the charge of them, and were held in such reverence that they were never consulted but when the state seemed in danger, and then it was done with the greatest solemnity.

From the writings of Pliny the Elder, we learn that the worship of this goddess had been greatly neglected, and that it was not until after some unfruitful seasons that the Sibylline books were consulted, which ordained that the feast of Flora should be celebrated with regularity so as to ensure the well-flowering and kindly-shedding of the blossoms of all species of plants.

“ Let one great day
To celebrate sports and floral play
Be set aside.”

PRIOR.

This festival was introduced into Britain by

the Romans, as we have already noticed in the *Sylva Florifera*, to which we shall add that so late as the time of Henry the Eighth, it was so much the fashion for the citizens of London to keep up this ancient custom by diverting themselves in the neighbouring woods and meadows on May-day, that in the year 1515 it engaged the attention of this bluff monarch, who, accompanied by his Queen, and attended by the court, rode a-maying from Greenwich to the top of Shooter's-hill.

“ When merry May first early calls the morn,
With merry maids a maying they do go.”

SIDNEY.

In this morning's excursion, their Majesties were designedly met by two hundred yeomen, clad in green, with green hoods, and furnished with bows and arrows, the whole being under the direction of a captain named Robin Hood, who invited his Majesty to stop and see his men shoot, which they performed with great dexterity at the sound of their captain's whistle. Their arrows were so contrived at the head,

that when flying through the air they made a loud whistling noise that greatly delighted the Royal party, who were afterwards conducted to the green-wood, and entertained plentifully with wine and venison, under arbours formed of boughs and decorated with flowers.—(Hall's Chronicle.)

Shakspeare notices with what eagerness the pleasures of May-day morning were entered into in his time :

—————“ Tis as much impossible,
Unless we swept them from the door with cannons,
To scatter 'em, as 'tis to make 'em sleep
On May-day morning.”

Pope refers to the May-pole in London—

“ Amid the area wide she took her stand,
Where the tall May-pole once o'erlook'd the Strand.”

Of these festivities we have so nearly lost all remains, that even the dance around the May-pole is now rarely seen in our villages, and were it not for the garlands which the cottager's children bear from door to door, in modern dulness, we might outlive the memory of this ancient festival, whilst in the metropolis

it is totally disregarded, excepting by the chimney-sweepers, who now usurp this holiday as their exclusive right*.

Poets of all ages have sung the joys of this flowery month. Milton exclaims,

“ Hail! bounteous May, that doth inspire
Mirth and youth, and warm desire ;
Woods and groves are of thy dressing,
Hill and dale doth boast thy blessing.”

In eastern nations flowers and perfumes have been considered as one of the indispensable enjoyments of the higher classes of society from the remotest antiquity. From those nations the Romans appear to have borrowed this delicate refinement, and to have carried it to the utmost excess in their costly entertainments. They soon began to consider flowers as forming a very essential article in their festal preparations, and it is the opinion of Baccius, that at their desserts the number of their

* It is related of the famous wit George Selwyn, that walking one May-day through the streets of London, and observing the chimney-sweepers bedizened in all their sooty finery, he observed to a friend, that “he had often heard talk of the Majesty of the people, and supposed these were some of the young Princes.”

flowers far exceeded that of their fruits. The odour of flowers was thought to arouse the fainting appetite, and they certainly must have added an ethereal enjoyment to the grosser pleasures of their banqueting boards.

Flowers were not only used as a stimulus to the palate, or that two senses might be gratified at one time, but it was thought that certain plants and flowers facilitated the functions of the brain, and assisted materially to neutralise the inebriating qualities of wine. Even the warriors did not hesitate to crown themselves with flowers during their principal repast.

Horace it seems could not sit down to his bachelor's glass of wine without his garland. His lively little ode at the end of his first book is thus well translated by Francis—

“ I tell thee boy that I detest
The grandeur of a Persian feast,
Nor for me the Linden’s rind
Shall the flowery chaplet bind.
Then search not where the curious Rose
Beyond his season loitering grows,
But beneath the mantling vine
While I quaff the flowing wine,
The Myrtles wreath shall crown our brows,
While you shall wait and I carouse.”

The allusion to Persia in this Ode confirms our idea that the taste for flowers came to Rome from the East, and garlands were suspended at the gates or in the temples where feasts or solemn rejoicings were held, and at all places where public joy and gaiety were desired. It was also the custom to place garlands and festoons of flowers on the heads of victims, in the ancient sacrifices, at which the priests also appeared crowned with flowers.

Cato, in his treatise on gardens, directs that they should be planted and enriched with such flowers as are proper for chaplets and garlands.

The most celebrated Parisian milliner is not more eagerly sought after in modern times than the plaister of garlands was in the days of antiquity, if we may judge from the account which Pliny has handed down to us. He tells us that the Sicyonians were considered to surpass all other people in the art of arranging the colours of their garlands, and giving them the most agreeable mixture of perfumes. These people, he informs us, derived their taste from Glycera, a woman of such great ingenuity in

the art of composing garlands, as to win the affections of Pausias, the most eminent painter of his day, who took delight in copying the wreaths of flowers which his mistress had formed, whilst Glycera took equal pains to vary her garlands, so as to put the skill of her lover to the test. Pliny tells us that some of these paintings were in existence in his time, particularly one of high estimation, which was a picture known by the name of *Stephanoplocos*, wherein the artist had painted the fair Glycera braiding chaplets. This picture must then have been about 460 years old, from which we may infer that the art of painting was in considerable advancement as long back as 2300 years.

The same author tells us that Mnestheus and Callimachus, two renowned Greek physicians, compiled several books on the virtues of chaplets, enumerating such as were hurtful to the brain, and others that refreshed the spirits.

We also learn from an anecdote related by Pliny, that it was a frequent custom among the

ancients to mix the flowers of their chaplets in their wine when they pledged the health of their friends.

Notwithstanding the great pains which Cleopatra took to please and amuse Antony, it was a considerable time before she could gain his entire confidence, as it appears he would never eat or drink at her table without causing his taster first to partake of every viand, in order to discover if treachery lurked disguised in the midst of the luxuries of this subtle Queen. The jealousy of the Roman General seems to have increased about the time he was preparing his expedition against Augustus, when the artful beauty who had so captivated the warrior, took the following device to satisfy him of her true attachment, and at the same time to ridicule his mistrust and timid fears. The Queen had a chaplet of flowers prepared for Antony, the edges of which were dipped in the most deadly poison, whilst that which was formed for her own head, was as usual mixed with aromatic spices. At the

banquet the General received his coronet of flowers, and when they had become cheerful through the aid of Bacchus, Cleopatra pledged him in wine, and taking off the garland of flowers from her head, and rubbing them into her goblet, drank off the contents. Antony was following her example, but just as he had got the fatal cup to his lip, the Queen seized his arm, exclaiming, “Cure your jealous fears, and learn that I have not to seek the means of your destruction, could I live without you;” on which she ordered a prisoner to be brought before them, who, on drinking the wine from the General’s goblet, instantly expired in their presence.

The fondness which the ancients evinced for flowers was carried to such an excess as to become almost a vice. When Antony supped with the far-famed Queen of Egypt, the floors of the apartments were generally covered with fragrant flowers; and when Nero sat at banquet in his golden house, a shower of flowers and odorous essences fell upon him; but Helio-

gabalus turned these vegetable beauties into curses, for it was one of the pleasures of this monster to smother his courtiers with flowers.

The Italians, who still retain some of the customs of the Romans, have artificers called *Festaroli*, whose office it is to make garlands or festoons of flowers, and other decorations for feasts. The Catholic church still continues the use of flowers in its religious ceremonies, as was particularly observed in Rome on the 17th of January, 1798, when the Pope appointed a solemn procession of the three most celebrated reliques in Rome to appease the French government for an assault committed on their ambassador. These reliques consisted of “the portrait of the most Holy Saviour, the miraculous picture of the Santa Maria in Portico, and the sacred chains wherewith the Prince of the Apostles was fettered.” Previous to the procession, the streets were strewed with myrtles, and such flowers as could be obtained at that season of the year.

The Chinese hold some particular kinds of

flowers in great veneration, especially the Eu-kianthus, which they call *Too Chong Fa*; its flowers are deemed grateful to the gods, and, accordingly, at the commencement of the Chinese new year, when the plant is generally in blossom, large branches with flowers are placed in all the temples as an acceptable new year's offering.

We find that the admiration of these vegetable beauties was not confined to the inhabitants of the old world alone, for the Mexicans, says the Abbé Clavigers, have, from time immemorial, studied the cultivation of flowers and odoriferous plants, which they employed in the worship of the gods. And flowers have ever been the favourite embellishment of the fair in all ages and countries, and that they have also afforded popular subjects to the poets our copious extracts will prove.

In all countries flowers have been made the happy accompaniment of bridal parties, as we have stated in the body of this work. They have likewise been made the representatives

of regard to deceased friends, thus ornamenting alike the joyous altar and the silent tomb. The Brahma women, who burn themselves on their husbands' funeral piles, adorn their persons with chaplets and garlands of sweet-scented flowers ; and it is also the custom for them to present garlands of flowers to the young women who attend them at this terrible sacrifice.

Flowers formed a principal feature in symbolical language, which is the most ancient as well as the most natural of all written languages. We have therefore given their emblematical uses ; and, as a matter of amusement to our fair readers, we have devised emblems for such flowers as were unknown in the eastern nations, or of which the allegorical relations have hitherto escaped our research.

Having frequent occasion in this history of flowers to allude to the garland of Julia, it may not be improper to notice that this celebrated manuscript was a piece of ingenious gallantry of the Duke de Montausier towards

the beautiful Julia de Rambouillet. After he had gained the promise of his mistress's hand, he was, according to an ancient custom, (which, in France is still observed,) to send every morning to his future bride till the wedding day a nosegay of the finest flowers of the season. But he did not stop here ; he had painted on vellum by the best artists, in a folio volume magnificently bound, the finest cultivated flowers, and all the most distinguished poets of the day divided amongst themselves the task of making verses upon the flowers. The great Corneille wrote for the Orange Flower and the Everlasting. Julia, on the day of her marriage, found this precious book on her toilet-table. The misfortunes of the French Revolution transported this interesting monument of the gallantry of the seventeenth century to Hamburg, where it was put up to sale in the year 1795, but the purchaser of this combination of poetry and painting is not known.

The decorative parts of architecture were originally derived from flowers and plants.

The Lotus flower presents us with a model of the principal embellishment of Indian buildings, and the palm-tree seems to have given the first idea of columns to the ancients. Hiram ornamented the capitals of the celebrated pillars which he wrought for Solomon with Lilies and Pomegranates. The Corinthian capital is stated to have been first invented by Callimachus, a famous architect, who, being engaged to make some pillars at Corinth, took the form of his enrichment from the following accidental circumstance. Passing a basket, covered with a large tile, that had been placed on the ground over a root of Acanthus, the stalks and leaves of which had burst forth, and spreading themselves on the outside of the basket, were bent back again at the top by the corners of the tile, the beautiful appearance of this combination so delighted Callimachus by its elegance and novelty, that he immediately adopted the form of the basket, surrounded with the Acanthus, as a capital for his pillars.

Repton observes, that the general forms of enrichments may be thus classed:—“The Gothic are derived from the bud or germ, the Grecian from the leaf, and the Indian from the flower; a singular coincidence,” says this British architect, “which seems to mark, that these three styles are and ought to be kept perfectly distinct.”

The pagodas of the Chinese seem to us to have been modelled after the form of some species of pine-trees.

Of the antiquity of pleasure-gardens we have already written in the *Sylva Florifera*; but we must now observe, that the luxury of having them attached to our dwellings originated with Epicurus, who first gave the idea to the Athenians about two hundred and sixty years before the birth of Christ.

Plautus assigned the custody of gardens to Venus; and Pliny observes, that the labours of the garden formed one of the occupations of females in his time; and that it was a common observation in those days, when a garden

was out of order, and not well kept, that the mistress was a bad housewife. Horticultural pursuits were deemed so honourable amongst the Romans, that many of their distinguished families derived their surnames from some species of fruit or vegetable which they were celebrated for cultivating. In modern days we have reversed this order, and bestowed the surnames of our eminent botanists, or persons who have zealously occupied themselves in the introduction and cultivation of new plants, on the plants themselves. Thus, with the unanimous consent of all Europe, the *Banksia*, a genus of plants procured from New Holland, will carry down the name of Banks to the end of time, as *Aitonia* will that of the worthy author of the *Hortus Kewensis*. Indeed, were we to enumerate all the plants which have been so named in gratitude, or through respect to such persons, it would form one of the most interesting nomenclatures that has ever appeared. We have, under the respective articles in the present work, named the earliest

British cultivators of each separate species of flowers as far as could be collected.

The fondness for plants is natural to all men who possess the least sensibility, and however their attention may be engaged by other pursuits, it generally happens that this predilection shows itself during some period of their lives. Nature seems to have designed men for the culture of her works, and to have ordained that we should be born gardeners, since some of our earliest inclinations lead us to the cultivation of flowers. The infant can no sooner walk than its first employment is to plant a flower in the earth, removing it ten times in an hour to wherever the sun seems to shine more favourably. The school-boy, in the care of his little plot of ground, lessens the anxious thoughts of the home he has left. In manhood our attention is generally demanded by more active and imperious duties; but, as age obliges us to retire from public business, the love of gardening returns to soothe our declining years. The truth of this is daily made mani-

fest to us, by the fact, that those persons devote themselves to gardening, whose busy occupations in other pursuits we should have thought must have given a distaste for this quiet employment. We have lately seen a Kemble retire from the stage to amuse himself in a garden; and it also formed a great part of the occupation of the banished Napoleon. Of the love of gardening, Cowley says,

“ Methinks, I see great Dioclesian walk
In the Salonian garden’s noble shade,
Which by his own imperial hands was made:
I see him smile, methinks, as he does talk
With the ambassadors, who come in vain
To entice him to a throne again.
‘ If I, my friends,’ said he, ‘ should to you show
All the delights which in these gardens grow,
’Tis likelier much that you should with me stay,
Than ’tis that you should carry me away.
And trust me not, my friends! if, every day,
I walk not here with more delight
Than ever, after the most happy sight,
In triumph to the capitol I rode,
To thank the gods, and to be thought myself almost a God.”

When the eastern nations were at the height of their glory, the art of gardening was by them carried to great perfection; and Cyrus

the younger was as celebrated for the pleasure-gardens, which he had himself planted and cultivated in Lydia, as the elder Cyrus was for the famous palace which he constructed at Persepolis. According to Chardin, the gardens in the vicinity of Babylon abounded with plants and flowers glowing with the most lovely dyes, and conspicuous for their dazzling brilliancy.

Of the gardens of the ancient Israelites we have fewer accounts than of those of other eastern nations, and for the same reason that we have but few, if any, specimens of their sculpture handed down to us. The Hebrew nation being surrounded by idolaters on all sides, it was necessary to prohibit not only all familiar intercourse with the heathens, but to guard particularly against the introduction of their customs and habits, which must naturally have been very alluring and seductive to the idle and more profligate part of the Jewish community; and, as the gardens or sacred groves of the heathen nations were generally

the scenes of their obscene revellings, such public plantations, together with the erection of statues or images, were forbidden by the laws of the country.

The Mahometan faith teaches the followers of the Prophet to believe that the blessings of a future state consist in dwelling in delightful gardens. The Koran expressly says, “Whoever doth good works, either man or woman, and believeth, shall enter into Paradise. They shall enter gardens of pleasure, together with those of their fathers or wives that have done good.”—*Surat XI. v. 43, XIV. v. 95.*

The situation of Damascus, with its gardens and groves, is esteemed particularly delightful; and Mahomet looking down from an elevated spot upon that beautiful city, is said to have declared that it was the lot of no man to enjoy two Paradises, and that he should abstain from entering the terrestrial lest he should lose the celestial.

Before we proceed to speak on the formation and planting of flower-gardens in general, we

shall notice some of the advantages which are derived from a fondness for this pursuit. First, it attaches men to their homes, and on this account every encouragement should be given to increase a taste for gardening, in general, in country towns and villages. It is a recreation which conduces materially to health, considerably promotes civilization, and softens the manners and temper of men ; it creates a love of the study of nature, which leads to a contemplation of the mysterious wonders that are displayed in the vegetable world around us, and these cannot be investigated without bending the mind towards a just sense of religion, and a due acknowledgment of the narrow limits of our intelligence compared with the incomprehensible power and wisdom of God. Addison observes, that “ it gives us a great insight into the contrivance and wisdom of Providence, and suggests innumerable subjects for meditation. I cannot,” says he, “ but think the very complacency and satisfaction

which a man takes in these works of nature, to be a laudable, if not a virtuous, habit of mind."

In the flower-garden the student in chemistry will find how imperfect is his art in comparison with natural chemistry, which distils from the earth, and conveys by distinct channels in the smallest stem all that is necessary to produce foliage, flowers, and fruit, together with colour, smell, and taste, the most opposite fluids and liquids being separated only by divisions so delicate as scarcely to be deemed a substance. The research into the wonders displayed in vegetation may be entered into, without hurting the sensibility of the most tender feelings, as plants and roots may be dissected without those disagreeable sensations which follow the dissection of animals.

Amongst the delights of the garden the pleasure of presenting flowers to our friends is not the least. Bouquets of flowers may be safely presented to acknowledge obligations,

or to shew respect, where, in many instances, any other return for favours received would appear impertinent, or look like a desire to be discharged of the obligation conferred on us. They are a kind of present that may be made between equals and mutual friends to shew regard, and that may also be made by the poorest peasant girl to the richest peeress of the realm without fear of offence.

To those who are confined to the metropolis, or other large cities or towns, where they are debarred from the enjoyment of a garden, a basket of flowers of the season is received as one of the most agreeable presents, and when these are known to be the produce of the parterres over which we gambolled in our childhood, or presided in our youth, the gift becomes doubly acceptable ; they picture to the imagination happy scenes of our younger days, and throw present cares aside to recall to our “mind’s eye” the minutiae of the garden ; each border seems to arise fresh to our ideas ; each clump of Pinks, each bower of Woodbines, and

each bank of Violets are instantly portrayed to our memory,

“ Which brings to mind her childhood’s innocent day,
And the dear fields and friendships far away.”

MOORE.

These are frequently accompanied by other recollections, which seem to present us with a momentary sight of some kind and benevolent friend, the good nurse of our infancy, or some favourite domestic of our youth ; our fancy pictures them between the borders of their little plots. The well-known Lilac tree and the old Cabbage Rose bush start up in the picture, whilst the Quince tree or the wide-spreading Medlar presents itself to the “ mind’s eye,” as half hiding the well-repaired sty, which we ever wish to regard as forming the pride of the industrious cottager.

These momentary visions bring the harmony of the Poets to our recollection, and we are almost ready to exclaim,

“ That hut is mine ; that cottage half-embower’d
With modest Jessamine, and that sweet spot

Of garden ground, where, rang'd in neat array,
Grew countless sweets, the Wallflower and the Pink,
And the thick Thyme-bush—even that is mine:
And the old Mulberry that shades the court
Has been my joy from very childhood up."

H. KIRKE WHITE.

On this subject we may justly use the lines of Miss Mitford, who says—

" 'Twere hard to sing thy varying charm,
Thou cottage, mansion, village, farm,
Thou beautiful epitome
Of all that useful is and rare,
Where comfort sits with smiling air,
And laughing hospitality.'

The Institution of the National Horticultural Society, which has been established in London under the gracious patronage of his present Majesty, cannot fail in its object of enriching and beautifying the whole of the British empire.

Plants are procured through the exertions of the members from every quarter of the globe, and distributed to all parts of the kingdom, together with directions for their successful cultivation. This must conduce very materially towards increasing a taste for plants in

general, but still a large proportion of intelligent persons, fond of Horticulture, remain unconnected with the Society, many of them residing at too considerable a distance to attend the meetings in the metropolis, and some wishing to avoid the annual expense. On this account we should wish to see local societies more generally established in country towns, for the purpose of exhibiting fruit and flowers, where the improvements in the art of their cultivation, and the transactions of the National Society, would naturally form subjects of conversation to the advantage of the country at large.

At Ghent a Botanical Society was established in the year 1809, which continues to hold annually two Floral festivals called the *Salon d'Eté* and the *Salon d'Hiver*. At these *Salons*, or Floral exhibitions, the amateur and professional cultivators of flowers assemble from all the towns and villages for a considerable distance round, almost every one contributing something towards the general show. The meetings are sanctioned and attended by the

public authorities, who not only countenance but endeavour to support these rational assemblies.

The plants exhibited are generally placed in boxes or pots, so that they arrive at the *Salon* in a fresh and growing state, where, by a little attention, their beauty is preserved during the three or four days which the exhibition lasts. At each of these meetings an honorary medal is awarded, and by an ingenious fiction the flowers themselves and not the cultivators are regarded as the competitors, and the successful plant is said to be crowned by having a wreath hung over it. The crown is awarded to the plant that is pronounced the finest production of the *Salon*, which sometimes depends on its rarity or novelty, and sometimes on the size and splendour of a well-known flower, whose appearance indicates superior culture and treatment.

These meetings have contributed materially towards the perfection to which the Dutch

florists have brought several genera of plants. The bouquets offered for sale at Ghent are both numerous and beautiful; it being a common practice there to carry a flower, not only on the promenade, but also to the church.

“ As the world leads we follow.”

Fashion does not at present sanction any but coachmen in wearing nosegays in this country, yet it has not influence sufficient to banish flowers from the garden, since we notice that those who have only a small piece of land attached to their dwellings, generally devote it to the service of Flora, whilst others, who have larger plots, set some portion aside for the same purpose, and such as have ample domains may be said to vie with each other in their devotions to the flowery goddess. So strongly is this love of natural beauties implanted in the breast of man, that the greater part of those persons who have no allotment in this terrestrial globe, except what is confined in an

earthen vase of some few inches in diameter, contrive to raise a plant, and thus peep at nature even within their brick-wall bounds.

“ There the pitcher stands
A fragment, and the spoutless tea-pot there ;
Sad witnesses how close pent man regrets
The country, with what ardour he contrives
A peep at nature, when he can no more.”

COWPER.

Our observations on the formation of flower-gardens can only be general, so much depending on extent and situation, that the best possible directions for one spot would be absurd when put into practice in other sites.

When we are too much confined for want of land to delight by the appearance of extent, we should endeavour to please by beauty ; and where the bounds are too limited to display taste on a large scale, elegance should be associated with neatness.

Addison says there are as many kinds of gardening as of poetry ; the makers of parterres and flower-gardens he styles the epigrammatists and sonnetteers in the art ; contri-

vers of bowers and grottos, treillages and cascades, he compares to romance writers, whilst those who lay out extensive grounds, he honours by the title of heroic poets. Thus to imitate the serpentine windings of large plantations in small gardens, is scarcely less ridiculous than it would be to use heroic strains in writing an epitaph on a cock robin ; and it discovers an equal want of judgment and good taste when we see large grounds frittered into the trifling minutiae of a parterre, displaying hearts and diamonds, where nature ought to appear as if at liberty to sport in all her gay luxuriant frolics.

Even in the choice of our plants we should take into consideration the extent of our grounds, for large plants in small gardens are like the use of high-flown language when improperly selected for familiar subjects.

The all-wise Creator who raised the cedar, formed also the smallest moss ; but the former he planted on the mountains of Lebanon, whilst the latter was placed on a pebble. From

this wise ordinance of nature, we should learn to select Flora's miniature beauties for the small parterre, leaving the towering and wide-spreading plants to ornament extensive grounds.

Flowers never appear to so great advantage as when forming a foreground in the shrubbery or to the borders of woods. In such situations they seem to have planted themselves as if for the sake of shelter, whilst the boldness of the trees and shrubs, add as much to the delicacy of their blossoms as the mass of foliage contributes to the brilliancy of their colours. The bolder flowers should be half-obscured by shrubs, for by being but partially seen their effect is materially heightened.

The smaller flowers must occupy the sloping sides of banks, because they are then brought near to the eye, and they will generally be found growing naturally in such situations. A greater part of the earliest flowering plants may be set under the branches of shrubs and trees, as they thus fill up spaces that would

otherwise appear naked in the spring, and their decaying state is veiled over in the later season by the foliage of the boughs. The same arrangement should be made in small gardens, by covering the ground under Rose bushes and other shrubs which blossom in the summer, with the earliest flowers of the year, such as Snowdrops and Crocuses, &c. which are rather benefited than injured by the partial shelter, and the space of ground which they would otherwise require in the parterre may be allotted to those plants that will not flourish in such situations.

The error most frequently committed in planting the parterre, is the inattention shown to the succession of the flowering of plants; but without a perfect knowledge and due regard to this material part of the art of gardening, the parterre will frequently become destitute of flowers at different seasons of the year; whereas the desirable object of continuing an uninterrupted succession of gaiety

in the flower-garden, may be attained by attention in the selection and planting of flower-roots.

Our first step in this case should be to collect a sufficient quantity of those that blossom earliest in the spring, as at this time the number of species is not large, and each sort should therefore be planted in greater abundance, so as to give effect by a mass of colour. A want of attention to render the parterre gay at this period is the great defect of most gardeners. No flowers are more delicately beautiful than those which blossom at this season of the year, when they are received with a double welcome, because their appearance seems in some degree to banish the dreary months, and thus to prolong the duration of Flora's cheerful reign.

A very essential part to be attended to, is to observe that the plants of the spring, such as the hardy and early kinds of *Narcissus*, *Anemones*, *Snowdrops*, *Crocuses*, *Double Daisies*, &c., should be planted in considerable quantities on one spot, for when they are divided

into little clumps they make no striking appearance, as we have noticed in the body of this work under their respective histories.

At this season also the ground under such as are not evergreen should be completely covered with Primroses, Harebells, and such other flowers as will flourish in these situations, observing to contrast the colours as much as possible, but not to mix them indiscriminately.

When this is accomplished, we may justly exclaim in the words of Cowley—

“ But with no sense the garden does comply,
None courts or flatters,—as it does—the eye.”

* * * *

“ Who would not chuse to be awake,
While he’s encompass’d round with such delight
To th’ ear, the nose, the touch, the taste and sight?”

* * * *

“ Who that hath reason and his smell
Would not among Roses and Jasmine dwell,
Rather than all his spirits choke
With exhalations of dirt and smoke.”

We shall not be very minute in giving directions for the summer arrangements, that season being generally well and amply provided for by Flora herself; but we have to

speak of a very material part of the duties of those who, at a later period, undertake to furnish the parterre with its beauties. Formerly Flora took her departure from this island as soon as Ceres and Pomona made their appearance, as if the country was not sufficiently spacious to contain the three goddesses at one time; but since we have naturalised the plants of China and Florida to our climate, we have the delight of seeing these three deities in perfect reconciliation, walking hand in hand, and continuing their embraces until driven by Boreas into temporary shelter. By this happy union, which has been brought to such perfection by the exertions of our indefatigable countrymen, the time of the flower season is so considerably lengthened, that what formed the dreary season of our ancestors is now half-expired before we perceive its approach. The Vine is now seen suspending its purple clusters over the blushing petals of the China Rose; the Barberry Bush hangs its crimson fruit over the variously-coloured Asters of China; the

Mountain Ash droops its clusters of coral berries over the richly-painted Dahlias of the new world; the Juniper mixes its blue-powdered berries as a contrast to the Golden Marigolds of Africa; the purple, and the sweet-scented white Clematis, entwine their branches with the native Bramble, interweaving the happy gifts of Flora and Pomona on the same festoon; the Indian Chrysanthemum waits to decorate its branches in all the hues of Iris, so as to rival and succeed the mellow fruits of the orchard. Thus we now see the well-dressed parterre clothed in the various robes of distant climes, cheering the month of November, and daring the rigours of December, until its beauties are overtaken and hidden by the falling snow.

“ Lo! winter desolates the year.
The fields resign their latest bloom,
No more their breezes waft perfume,
No more the streams in music roll,
But snows fall dark or rains resound,
And while great nature mourns around
Her griefs infest the human soul.”

AKENSIDE,

¶ 1

The flowers of the autumn are generally of a larger size and richer colour than those of the spring or summer, consequently they are less delicate and more showy in appearance ; and as many of them, such as the Hollyhock, the Sunflower, and the Dahlia, &c., grow to a considerable height and size, their proper place is amongst shrubs ; for since there are but few trees or large shrubs that make a show at that time of the year, the plantation will be greatly enlivened by this arrangement.

The Chrysanthemums are also better adapted to beautify the foreground of the shrubbery than to ornament the parterre, and in planting them in such situations, it should be observed to place them so that the shrubs may form a screen from the north, which will add considerably to their time of duration ; and it is also desirable to give as good a contrast as possible to the colour of the blossoms by the shade of the foliage before which they are planted, observing to place purple flowers be-

fore shrubs whose foliage is of a yellowish cast, as the common Laurel, &c., and those with white petals in front of the darkest foliage, giving the yellow or copper-coloured blossoms to the blue greens. Again, in planting the China Aster, where the colours are not ascertained, they should not be planted too near the Chrysanthemums, excepting in front of the white variety, as the general colours of these two kinds of flowers are too similar to harmonize agreeably; but where the Purple Aster can be planted near the Yellow Chrysanthemum, and *vice versa*, the effect of both colours is heightened.

In planting flowers, an indiscriminate mixture of colours is generally bad, although it may be admitted in some instances. Nature seldom confuses her colours, and we should, in arranging them, endeavour to imitate her operations, and let the dyes

“ in bright suffusion flow,
That now with gold empyreal seem to glow,

INTRODUCTION.

xlvii

Now in pellucid sapphires meet the view,
And emulate the soft celestial hue ;
Now beam a flaming crimson to the eye,
And now assume the purple's deeper dye,
But here description clouds each shining ray,
What terms of art can nature's power display ?"

FALCONER.

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SPRING.

“Here Spring appears with flowery chaplets bound.”

“Pride of the year, purpureal Spring! attend,
And in the cheek of these sweet innocents
Behold your beauties pictur'd.”

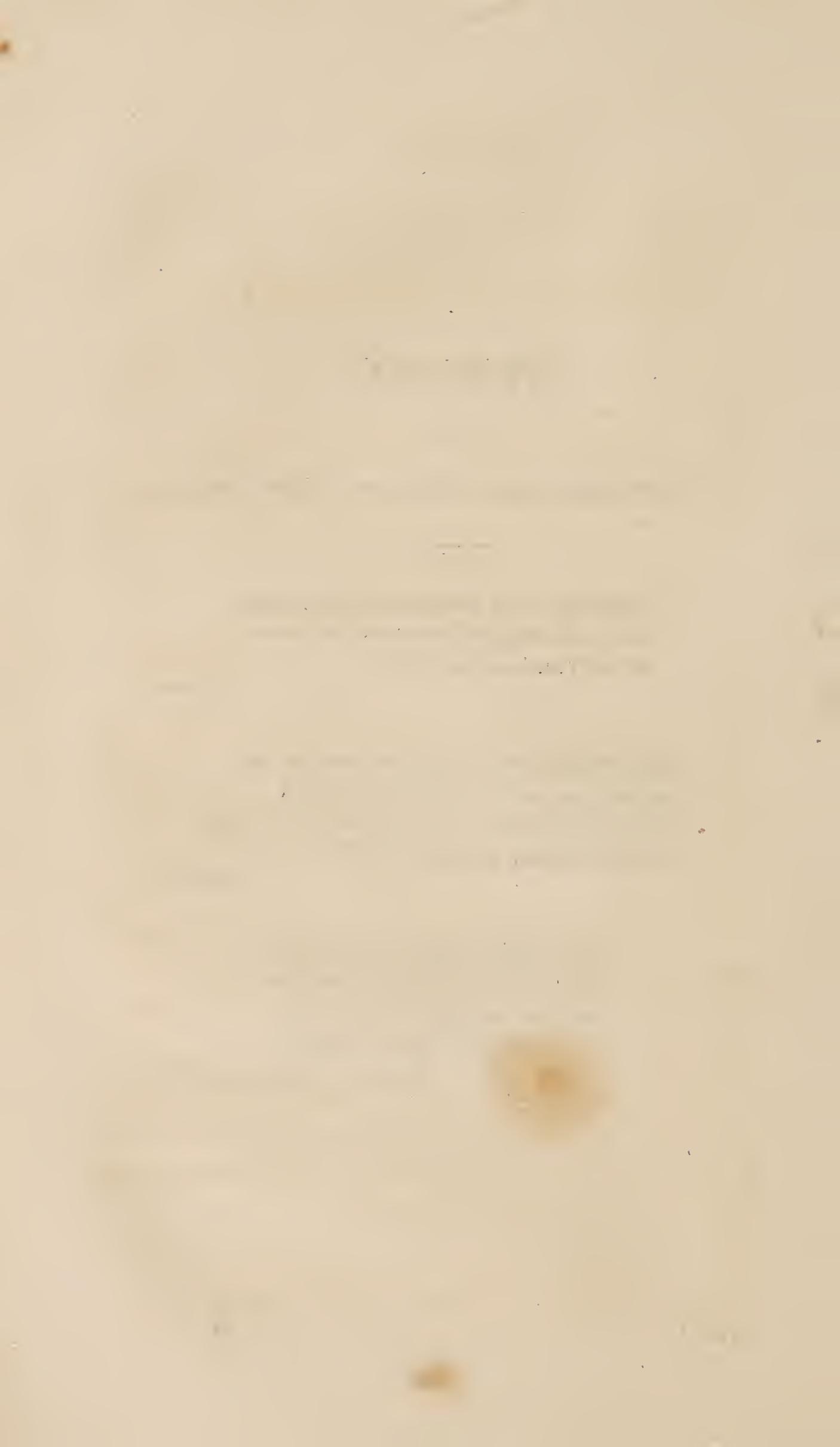
MASON.

“Fresh Spring, the herald of love's mighty king,
In whose cote-armour richly are display'd
All sorts of flowres, the which on earth do spring,
In goodly colours gloriously array'd.”

SPENSER.

“When Spring begins the dewy scene,
How sweet to walk the velvet green,
And hear the zephyr's languid sighs,
As o'er the scented mead he flies!”

MOORE's *Anacreon*, Ode xli.



FLORA HISTORICA.

SNOWDROP. *Galanthus nivalis.*

Natural Order *Spathaceæ*. *Narcissi*, Juss: a Genus
of the *Hexandria Monogynia* Class.

“ Fair-handed Spring unbosoms every grace,
Throws out the Snowdrop and the Crocus first.”

THOMPSON.

AS the dove was sent forth from the ark to learn whether the waters were abated, so does the Snowdrop seem selected by Flora, to find whether the frost be mitigated, and as a herald to announce the arrival of her garland. It is the first flower that awakes from the repose of winter, and cheers us with the assurance of the re-animation of nature; and hence it has been made the emblem of consolation.

This delicate blossom was formerly held sacred to virgins; and this may account for its being so generally found in the orchards and gardens attached to old monastic buildings.

“ A flow'r that first in this sweet garden smil'd,
To virgins sacred, and the snowdrop styl'd.”

TICKELL.
B 2

The Snowdrop stands in most of our late botanical works as a native plant, but it appears to us not to have been originally indigenous to British soil, from its being so rarely found excepting in spots that are known to have been the site of ancient gardens. It is unnoticed in the works of our oldest herbalists, and no allusions are made to it by our early poets.

Gerard says, “These plants do grow wilde in Italie and the places adiacent, notwithstanding our London gardens haue taken possession of them all, many yeeres past.” This old author calls it *Leucoium Bulbosum præcox*, Timely flow’ring Bulbous violet. In a Dutch work on bulbous flowers, published in 1614, it is called *Levcoivm Bulbosvm Triphyllon*; and it is there mentioned as growing common in Italy, whilst in Holland it was at that time very seldom found, excepting in the gardens of the curious.

“*In Italia frequens est, hic nisi in hortis curiosorum minimè invenitur.*”

The writer of the same work has pictured a second species of Snowdrop, with broader leaves and of a larger size, which is named *Leucoium bulbosum Byzantium præcox*, and which is stated to be odorous. This, we presume, is the *viola alba et viola bulbosa* of Theophrastus; the *Leucoum vernum* of modern times, which Mr. Curtis

named *Snowflake*, to distinguish it from the *Snow-drop*.

The name of *Galanthus*, which is given to the Snowdrop, is from $\gamma\alpha\lambda\alpha$ and $\alpha\nu\theta\circ\varsigma$ (milk and flower) on account of the milky whiteness of the corolla. The Italians call it *Pianterella*; the German *Schneegloechern*, snow bell; and the French have named it *Perce Neige*, because it often pierces through the snow. Their poet, Benserade, makes this flower say—

“Sous un voile d'argent, la terre ensevelie,
Me produit ; malgré sa fraîcheur,
La Neige conserve ma vie,
Et me donnant son nom, me donne sa blancheur.”

The English name of Snowdrop is no less appropriate for this delicate flower, which Mrs. Barbauld thus elegantly notices—

“Now the glad earth her frozen zone unbinds,
And o'er her bosom breathe the western winds ;
Already now the snowdrop dares appear,
The first pale blossom of th' unripen'd year ;
As Flora's breath, by some transforming power,
Had chang'd an icicle into a flower :
Its name and hue the scentless plant retains,
And winter lingers in its icy veins.”

This early blossom demands our particular attention to its formation, which is so admirably

adapted to the days of north winds and the nights of hoar frost, that it is impossible to observe it without acknowledging with what infinite wisdom nature has formed her lowest works. The delicacy with which the corolla is attached to the flower-stalk enables it to move with the winds in every direction, without fear of snapping or suffering the air to defraud the stigma of its necessary part of the farina, whilst its modest and pendent position is calculated to throw off all superfluous moisture in order that the parts of fructification may be so secured as to replenish the earth with its seed. The pure white that is given to the petals of this flower, contributes, in a no less happy degree, to the perfecting of the pollen, as it causes them to act as reflectors to throw all the light and warmth on the anthers, which, at the chilling season of the year, when the Snowdrop flowers, is particularly necessary. The verses of our fair countrywomen will prove how attractive this early plant has been to their poetical imaginations.

“ The Snowdrop, winter’s timid child,
Awakes to life, bedew’d with tears,
And flings around its fragrance mild ;
And where no rival flow’rets bloom,
Amidst the bare and chilling gloom,
A beauteous gem appears !

All weak and wan, with head inclin'd,
 Its parent breast the drifted snow,
 It trembles, while the ruthless wind
 Bends its slim form ; the tempest lowers,
 Its emerald eye drops crystal show'rs,
 On its cold bed below.

Poor flow'r ! on thee the sunny beam
 No touch of genial warmth bestows !
 Except to thaw the icy stream
 Whose little current purls along,
 And whelms thee as it flows.

The night breeze tears thy silky dress,
 Which deck'd with silv'ry lustre shone ;
 The moon returns, not thee to bless.—
 The gaudy Crocus flaunts its pride,
 And triumphs where its rival—died
 Unshelter'd and unknown !

Where'er I find thee, gentle flow'r,
 Thou still art sweet, and dear to me !
 For I have known the cheerless hour,
 Have seen the sunbeams cold and pale,
 Have felt the chilling, wint'ry gale,
 And wept, and shrunk like thee !"

MRS. M. ROBINSON.

Less melancholy but not less plaintive are the lines of Mrs. Charlotte Smith, on this pale flower, which her pen thus pictures :

" Like pendent flakes of vegetating snow,
 The early herald of the infant year,
 Ere yet th' adventurous Crocus dares to blow,
 Beneath the orchard boughs thy buds appear,

While still the cold north-east ungenial lowers,
 And scarce the hazel in the leafless copse,
 Or Sallows show their downy powdered flowers,
 The grass is spangled with thy silver drops.

Yet when those pallid blossoms shall give place
 To countless tribes of richer hue, and scent,
 Summer's gay blooms, and Autumn's yellow race,
 I shall thy pale inodorous bells lament.

So journeying onward in life's varying track,
 Even while warm youth its bright illusion lends,
 Fond memory often with regret looks back
 To childhood's pleasures, and to infant friends."

Of this early flowering bulb, Cordelia Skeeles says :

" Poets still in graceful numbers,
 May the glowing Roses choose :
 But the Snowdrop's simple beauty
 Better suits an humble muse.

Earliest bud that decks the garden,
 Fairest of the fragrant race,
 First-born child of vernal Flora,
 Seeking mild thy lowly place.

Though no warm or murmuring zephyr,
 Fan thy leaves with balmy wing:
 Pleas'd, we hail thee, spotless blossom,
 Herald of the infant spring.

Through the cold and cheerless season,
 Soft thy tender form expands,
 Safe in unaspiring graces,
 Foremost of the bloomy bands.

White-rob'd flow'r, in lonely beauty,
Rising from a wint'ry bed :
Chilling winds, and blasts ungenial,
Rudely threat'ning round thy head.

Silv'ry bud, thy pensile foliage,
Seems the angry blast to fear ;
Yet secure, thy tender texture,
Ornaments the rising year.

No warm tints or vivid colouring,
Paints thy bells with gaudy pride ;
Mildly charm'd we seek thy fragrance,
Where no thorns insidious hide.

'Tis not thine, with flaunting beauty,
To attract the roving sight,
Nature, from her varied wardrobe,
Chose thy vest of purest white.

White, as falls the fleecy show'r,
Thy soft form in sweetness grows ;
Not more fair, the valley's treasure,
Nor more sweet her Lily blows.

Drooping harbinger of Flora,
Simply are thy blossoms dress'd ;
Artless, as thy gentle virtues,
Mansion'd in the blameless breast."

In the natural history of plants none deserve the attention of the curious more than those with bulbous flowers, particularly such as the Snowdrop, and others that have a viviparous as well as oviparous power of producing their species ;

and we are in general less acquainted with the viviparous nature of plants than with their oviparous manner of increasing, although they do not vary more in the latter method of propagation than they do in the former. The phenomena in each case are equally wonderful, and deserving more attention than is in general bestowed on them. We know of no animal either of the earth or of the waters that has a double mode of increasing its species as the Snowdrop has; of which, whilst its seeds are ripening in the air to multiply its kind after the manner of eggs, the parent bulb is throwing off perfect plants from its side into the earth.

It is the nature of bulbs in general to die when they have once completely blossomed and produced seed; but this does not appear to be exactly the case in respect to the Snowdrop, which, like the bulb of the Hyacinth, seems to have the power of forming a new germ in a different coat of the same bulb. In the month of August last, we took from the earth some bulbs of the Snowdrop that had flowered in the spring, and on dissecting them carefully we generally discovered two inner bulbs enclosed in several envelopes of coats, the one of which was uniformly deficient in a germ, but which appeared as active in accumulating strength for a future

germ, as the forward one was in sending forth its flower-stalk. The coats of the bulb are easily separated from the stool on which the germ is firmly attached, and from which the fibrous roots spring. Some of these fibres appear to enter between the different coats of the bulb, and there form other bulbs, which as they become matured, separate themselves from the old bulb, when the fibres that enter the earth decay, which takes place as soon as the plant has completely perfected its seed. At this time the bulb is full and rich in glutinous moisture that nourishes the future flower for the plant ; does not lay in the dormant state that is generally imagined, but nature works so secretly and constantly in the bulb, and with such wonderful exactness, that we have frequently discovered a perfectly-formed plant and flower within the small germ of this little root.

“ If we could open and inbend our eye ;
We all, like Moses, should espy,
Ev’n in a bush, the radiant Deity.”

COWLEY.

The common Snowdrop grows wild in some parts of France, Switzerland, Austria, and Silesia. It has been known to flower in this country as early as the middle of January, when the

season has been mild, but generally it does not appear before the beginning of February. Frequently it may be seen so immediately after the melting of the snow, that it gives the idea of some straggling flakes hanging undissolved on the blades of grass.

The Snowdrop appears to greatest advantage when it is seen springing from the grassy banks of an orchard, or on the undisturbed turf rising grounds of the garden; for as it seldom flowers well if removed oftener than every third year, it is not calculated for borders that are annually turned over; but in small gardens it may be planted under shrubs and trees, where it has a good effect, if planted in large irregular clumps, for when planted out singly, it makes no better appearance than a spot of chalk would do on the earth. In lawns and shrubberies, care should be taken to place these flowers plentifully in the most favourable spots that are seen from the windows of the breakfast-room. When planted in the grass lawn they should have the appearance of growing wild, and therefore all formal clumps must be avoided, and they should be scattered as it were by chance, thick in some places, and thinly sprinkled in others, so as to connect the more important clumps into one irregular mass. As grass plots seldom require mowing until the

time of the Snowdrop's flowering is over, it may in many instances be planted in such sites to great advantage.

August is the proper month to plant these bulbs. They should be covered with about two inches of earth, and placed at from one to two inches apart. After the second year they increase rapidly ; when they become too thick they should be taken out of the ground about Mid-summer, and placed in a dry room, for a space not exceeding two months.

The variety of Snowdrop with a double flower is now nearly as common in our gardens as that with single petals, whilst its more noble relative, the Spring Snowflake, *Leucojum vernum*, continues scarce even in the gardens of our best florists. This flower differs from the Snowdrop, by having a delightful fragrance, and a much larger corolla ; but the most marked difference is the want of the three-leaved nectary in the *Leucojum*, which forms a great beauty in the *Galanthus* or Snowdrop.

The Snowflake grows wild in moist woods and shady places, in many parts of Italy and Germany. It loves a north-east aspect, and a soil composed of bog-earth and loam. In such situations it is propagated tolerably fast by offsets.

It blossoms about a month later than the Snow-drop, and this may account, in a great measure, for its being more rarely cultivated at the present time than it appears to have been in the days of Queen Elizabeth, when Gerard wrote his *Herbal*.

We have two other species of *Leucojum*, viz., *Aestivum*, Summer Snowflake; and the *Autumnale*, Autumnal Snowflake. The latter is a native of Portugal, and flowers in the month of September. The former is an indigenous plant, that blossoms in May, but as it loves a moister soil than gardens in general afford, it is but seldom cultivated. It has been found wild in the Isle of Dogs, opposite Greenwich; and Mr. Curtis also observed it growing naturally, close by the Thames on the south side between Woolwich and Greenwich. Mr. Gough found it in a small island in the river, about three miles south of Kendal, on the dam of the gunpowder mill. It grows in similar situations in Austria, Hungary, Tuscany, Carniola, and Silesia.

We shall conclude our history of the Snow-drop by the following contemplative lines.

“Haste, lovely stranger, venture forth,
Fear not the wintry blast;
The keen and unrelenting north,
With all his train is past.

Child of the spring, sweet Snowdrop, haste,
Thy bosom to unfold ;
Ah ! dread the vernal hours to waste,
For soon returns the cold.

Go bid Eliza contemplate,
Fair moralist, thy doom ;
How soon, alas ! thy cruel fate
Condemns thee to the tomb.

Though clothed thou art in lilyed vest,
And delicate's thy charm ;
Though of a thousand sweets possest,
Thou canst not fate disarm.

Then, Snowdrop, catch the fleeting gale,
While zephyr gently woos ;
And bid Eliza now bewail,
Her vernal prime to lose.

Ah ! let her dread that season past,
While youthful hours beguile ;
Too soon, alas ! the winter's blast,
Will steal her dimpled smile."

Molton, April 11.

HELLEBORE. *Helleborus*.

Natural Order *Multisiliquæ*.—*Ranunculaceæ*, Juss.
A Genus of the *Polyandria Polygynia* Class.

“ L' Ellebore est la fleur des fous,
On la dédie à maint poète.”

Few plants have been more celebrated by the physicians of antiquity than the Hellebore, and hence it made a conspicuous figure in the poetical fables of early writers, but it seems to have been so entirely neglected by the bards of our own country as to leave this chapter without an English verse at the head.

The Black Hellebore *Helleborus niger* demands our admiration both from the early season of its flowering and the beauty of its blossom. It is generally called the Christmas Rose, because it frequently expands its petals at that season, which, having a resemblance to the common Dog Rose of our hedges, have gained it this name. Our caution is equally demanded against the whole of the Hellebore family of plants, on account of the dangerous properties of their roots and leaves, which are known to possess a most virulent poison.

The name of this plant is derived from two Greek words, *helein*, to destroy, and *bora*, pasture, which indicate its pernicious qualities in such situations.

The species of this plant called Christmas Rose has been named Black Hellebore from the black colour of its roots, and Melampodium in honour of Melampus, a celebrated physician, who flourished at Pylos, in Peloponnesus, about a hundred years after the time of Moses, or 1530 years, or thereabouts, before the birth of Christ. Melampus travelled into Egypt, which was the seat of science at that period, to study medicine. He afterwards cured the daughters of Proetus, king of Argos, of mental derangement with Hellebore, and from this circumstance it became so celebrated a medicine for mad people, that *naviga ad Anticyram* was a common proverb used to hypochondriacal persons, which meant “Sail to Anticyra,” an island in the Gulf of Corinth, where the Hellebore flourished in great abundance.

Melampus, it is said, became acquainted with the cathartic qualities of the Hellebore by observing the effects it took upon his goats; which had eaten of this vegetable. Pliny mentions that the daughters of Proetus were restored to their senses by drinking the milk of goats which

had fed upon Hellebore; but the earlier writers state that these Princesses were ordered to bathe in a cold fountain after taking the Hellebore, and this is the first instance upon record of the use of cathartics and bathing with a medicinal view. Melampus gained still greater honour by correcting the defects of Iphiclus's constitution, prescribing to him to take the rust of iron in his wine for ten days successively. Thus we find that the celebrated steel medicine of the present day was in use as long back as 3350 years. At that early period, the physicians were held as a sacred order of men, and *Diodorus Siculus* states that none durst profess physic in Egypt, without being admitted as a member of the College of Priests. They were also considered as sooth-sayers and prophets, from their pretending to be assisted by incantations and charms, the origin of which arts seems almost coeval with the invention of physic itself; and these solemn mysteries were no doubt resorted to in order to create a veneration and faith in the minds of the patients for their physicians, which, however ridiculous it may appear to us, might have had great effect in the minds of the vulgar, as it is an established opinion that the body is often influenced by the affections of the mind.

We have made this digression to shew the

origin of many of the superstitious customs of the Greeks and Romans respecting plants. That these latter people should bring their superstitions to this country is natural, and in many instances, we may still perceive the impression these customs made on the minds of the ignorant part of the population of our island.

The Black Hellebore was used by the ancients to purify their houses, and to hallow their dwellings; and they had a belief that by strewing or perfuming their apartments with this plant, they drove away evil spirits. This ceremony was performed with great devotion, and accompanied with the singing of solemn hymns. In the same manner they blessed their cattle with the Hellebore, to keep them free from the spells of the wicked.

“ What magic has bewitch'd the woolly dams,
And what ill eyes beheld the tender lambs.”

VIRGIL, *Pastoral III.*

For these purposes it was dug up with many religious ceremonies, as that of first drawing a circle round the plant with a sword, and then, turning to the east, an humble prayer was made by the devotee to Apollo and Aesculapius, for leave to dig up the root; and the flight of the eagle was particularly attended to during the

ceremony, for when this bird approached near the spot during the celebration of the rites, it was considered so ominous as to predict the certain death of the person who took up the plant in the course of the year. In digging up the roots of some species of Hellebore it was thought necessary to eat garlic previously, to counteract the poisonous effluvia of the plant; yet we find that the root was afterwards dried and pounded to dust, and snuffed up the nostrils in the manner of snuff; as it is related that when Carneades, the Cyrenaic philosopher, undertook to answer the books of Zeno, he sharpened his wit and quickened his spirit, by purging his head with powdered Hellebore*.

In the year 1676, the author of “The Anatomy of Melancholy,” adds the Hellebore to the other emblematical figures of his frontispiece, with the following lines—

“Borage and Hellebor fill two scenes,
Soveraign plants to purge the veins
Of melancholy, and cheer the heart,
Of those black fumes which make it smart,
To clear the brain of misty fogs,
Which dull our senses, and soul clogs;
The best medicine that ere God made
For this malady, if well assaid.”

* *Dioscorides, lib. 4, cap. 151.* *PLINY, lib. 25. cap. 5.*

To these lines we add a cautionary verse from Drayton—

“Here Henbane, Poppy, Hemlock here,
Procuring deadly-sleeping;
Which I do minister with fear
Not fit for each man’s keeping.”

Notwithstanding the great reverence with which the ancients regarded this plant, it was considered by most of their writers as a rough medicine; and as many country people are in the habit of giving the powder of Hellebore to their children, for the worms, we shall shew how dangerous an herb it is, by extracting an anecdote out of Martyn’s Tournefort.

“Some years ago, when the ground was covered with a very deep snow, a flock of sheep, in Ox-mead, near Fulborn, in Cambridgeshire, finding nothing but this herb above the snow, eat plentifully of it. They soon appeared terribly out of order, and most of them died, a few being saved, by timely giving them some oil, which made them cast up this herb. Some of those which died, being opened, were found to have their stomachs greatly inflamed. This account I had from the man who attended them. He went with me to the very spot, and as he pointed out the herb which poisoned them, I found it

to be the species of Hellebore called *niger-fætidus*."

Formerly the Gauls never went to the chase without rubbing the points of their arrows with this herb, believing that it rendered all the game killed with them the more tender.

This reputed specific for the cure of melancholy and madness, was an inmate of our gardens prior to 1597, as Gerard tells us it was then growing in his garden. Like the Snowdrop, the Black Hellebore should be planted in considerable quantities to give effect; it loves a pure air, and will not therefore flourish within the precincts of London.

The Winter Hellebore, *helleborus hyemalis*, blossoms with a yellow flower in February, and is, therefore, a proper plant to give contrast to the snowdrop, either in wilderness walks or under trees in the shrubbery. It grows wild in mountainous situations in Lombardy, Italy, Austria, Silesia, and Switzerland. Our early writers call it Winter Wolf's-bane, Small Yellow Wolf's-bane, Yellow Aconite, and Winter Aconite. It should never be allowed a place in the kitchen-garden, since fatal accidents have arisen from mistaking this root for that of horseradish. No longer back than the 3d of January, 1822, an

inquest was held at Frodsham, Cheshire, on the body of Mrs. Gorst, who died in consequence of eating this root, it having been brought to table for horseradish. Her brother-in-law was near falling a sacrifice at the same time.

These early embellishers of the garden are propagated by parting the roots any time between the months of June and October.

In the neighbourhood of Paris it is common to cultivate Hellebore in pots, as an ornament for the house.

The Great Three-leaved, or Green Hellebore, *viridis*, is a native of our woods, and produces a green flower in the month of April. The Bear's-foot, or Stinking Hellebore, is indigenous to our chalky pastures. We have also introduced one species from North America, called *trifolius*, or small three-leaved Hellebore.

With every desire to caution the ignorant against the use of these dangerous plants, we cannot avoid recommending the faculty to turn their serious attention to this medicinal herb, so celebrated by the Egyptian and Greek physicians of old as the most effectual remedy for the diseases of mania, apoplexy, epilepsy, dropsy, and gout. Mr. Waller tells us in his Domestic Herbal, that "he remembers, in the dépôt for French prisoners of war at Norman-cross, in the year

1806, that a peculiar disease, called *Nyctalopia*, was very prevalent among them. The symptoms which distinguish this disease are, that the patient becomes by degrees perfectly blind from the moment of sun-set till the re-appearance of the sun next morning. This disease affected a great number of the prisoners, who were obliged to be led about by their comrades immediately after sunset, and all of them, at the same time, were labouring under symptoms of extreme dyspepsia. After a variety of treatment ineffectually applied, the powder of Black Hellebore was given them as snuff. As they were most of them attached to the use of snuff, and had been for a long time deprived of it, they took the Hellebore with avidity, and generally recovered from their nyctalopia in the course of a very few days, and the dyspeptic symptoms were at the same time greatly relieved. There is no doubt (says the same author) that in many other affections of the head the same treatment would be found extremely efficacious, and is well worthy of trial in many chronic diseases of the eyes, particularly in the early stage of *gutta serena*."

Of this plant Juvenal sarcastically observes—

"*Danda est ellebori multo pars maxima avaris.*"

Misers need a double dose of Hellebore,

HEPATICA, OR NOBLE LIVERWORT.

Anemone Hepatica.

Natural Order *Multisiliquæ. Ranunculaceæ*, Juss.
A Genus of the *Polyandria Polygynia* Class.

“Here blushing Flora paints th’ enamell’d ground,
Where frosts have whiten’d all the naked groves.”

POPE.

THIS charming little plant which the florist has brought from the woods and shady mountains of Italy, Germany and Sweden, to embellish our vernal parterres, offers its blossoms with those of the Snowdrop to form our earliest garland. Although it is of humble growth, the Hepatica shines as one of the greatest beauties of the spring, and induces us to exclaim with Mason,

“Stay, pitying Time! prolong their vernal bliss.”

As no flower-garden ought to be without this hardy and early species of Anemone, and few possess it so plentifully as to shew it to full advantage, we shall strongly recommend the careful increase of this favourite flower of February and March. It loves a strong loamy soil and an eastern aspect, but will flourish in almost any

earth and situation where it can receive a pure air. The Hepatica should be planted in clumps of at least a dozen plants each, about six inches apart, and these should never be taken up or transplanted, except to form fresh clumps, as they frequently die after being removed, and never flower well until about the third year after they are planted. The double varieties are increased by parting the roots when in blossom, which is contrary to the general mode of planting flowers ; March is therefore the best time for forming clumps of these plants, which, like their relatives, seem to delight in the wind.

“ And coy Anemone, that ne’er uncloses
Her lips until they’re blown on by the wind.”

H. SMITH’s *Amarynthus*.

We have found these flowers to have the most agreeable effect when the different varieties have been kept in distinct clumps ; the Single Blue Hepatica being divided by other early flowers from the red or white varieties ; and as the Double Hepaticas blossom about a fortnight later, they should never be mixed with the single sorts, but in some situations they may form a mass, intermingled with the Yellow Hellebore and the White Snowdrop, giving the shrubbery the appearance of being—

"——— fring'd in nature's native taste,
The hillocks dropt in nature's careless haste."

BURNS.

The name of Hepatica for this plant is from the Greek word *hepatikos*, which signifies belonging to the liver, as the form of the leaf is supposed to resemble that of the liver.

It was formerly called Trinity Herb. We conclude this name was given to the plant on account of its leaf, which has the appearance of three leaves united into one.

The Single Hepatica was cultivated in our gardens previous to the time of Gerard, who also notices the double varieties, but states that they are strangers to England, and it does not appear that the Dutch florists were in possession of the Double Hepaticas so late as 1614. In 1629, Parkinson tells us from *Clusius*, that Alphonsus Pontius first sent them out of Italy, and Clusius further states that the Hepatica with double flowers was also found in the woods near the castle of Starnbey, in Austria.

When flowers become double in their natural situation, and which is but rarely the case, it is owing to some accidental circumstance analogous to cultivation, such as keeping the seed out of the earth beyond its due time, or its

falling in situations where it has not the power of perfecting its blossoms, for a flower becomes more imperfect as it is more doubled, for the stamens often become wholly converted into petals, as in the Double Hepatica, which is, therefore, not able to produce seed. Such plants necessarily require the hand of cultivation to prevent their becoming extinct.

The change of colour in plants is principally owing to soil, and of this Mr. Bradley relates a remarkable circumstance. “ Some roots of the Double Blue Hepatica were sent to Mr. Harrison, of Henley-upon-Thames, from Mr. Keys’s garden, in Tothill-fields, whose soil was so different from the ground they were planted in at Henley, that when they came to blossom there, they produced white flowers, and were, therefore, returned back to their first station, where they retook the blue colour they had at first.

During the present year we have seen a remarkable fine Hydrangea exhibited at a meeting of the London Horticultural Society, which had entirely changed its pink tints to a perfect blue colour on being planted in peat earth. We also recollect having seen a Blue Hydrangea some years back, at a cottage in Hampshire, cuttings from which we planted in common gar-

den mould, the consequence was a return to its natural pink hue.

The single Hepaticas produce seeds every year; and by sowing them, new varieties may be obtained as in other plants. The time recommended for sowing the seed is the beginning of August. They should be sown in pots or boxes filled with light earth; these should be placed so as to receive only the morning sun until October, when they may be removed into a more general sunny situation. The young plants will appear about March, and it is desirable at that period to place them in a spot shaded from all but the morning sun. The young plants require watering in dry seasons, and may be transplanted to their proper situations in the following August, observing to press the earth close to their roots, to prevent their being drawn out of the ground by worms.

CROCUS. *Crocus.*

Natural Order *Ensatae. Irides.* Juss. A Genus of the *Triandria Monogynia* Class.

“ Crocus and Smilax may be turn'd to flow'rs,
And the Curetes spring from bounteous show'rs ;
I pass a hundred legends stale as these,
And with sweet novelty your taste will please.”

OVID, book 4, met. 4.

FABULOUS history derives the name of this flower from a beautiful youth named Crocus, who was consumed by the ardency of his love for Smilax ; and afterwards metamorphosed into the plant which still bears his name. Others suppose it to be taken from Coriscus, a city and mountain of Cilicia. It is one of the flowers of which Homer has composed the genial couch of Jove and Juno.

“ And sudden Hyacinths the turf bestrow,
And flow'ry Crocus made the mountain glow.”

Iliad, book 4.

“ Say, what impels, amidst surrounding snow
Congeal'd, the Crocus' yellow bud to blow ?
Say, what retards, amidst the summer blaze,
Th' autumnal bulb, till pale, declining days ?

The God of Seasons—whose pervading power
Controls the sun, or sheds the fleecy shower ;
He bids each flower his quick'ning word obey,
Or to each lingering bloom enjoins delay."

WHITE.

The Spring Crocus is one of the greatest enliveners of the flower garden from February to April, and when its bulbs are planted in sufficient quantities to give effect, their gaiety is scarcely surpassed by any plant on the parterre ; but, like the Snowdrop, it is generally too sparingly planted, or placed in rows on each side the walk, reminding us of street lamps by night. Like the Hepatica, the different varieties should be kept in distinct clumps, but not in beds, like a nurseryman's garden, whose primary object is to increase his plants.

In the borders of Flora, the hand of taste should be displayed, but not in forming fanciful stars or formal squares. Nature should be copied, who sprinkles her plants with that beautiful irregularity which the happiest art cannot surpass. Much must depend in planting flowers on the size and form of the garden, but it will always be found that one rich cluster of Crocuses, like a large brilliant, has a more imposing effect than a hundred small diamonds.

The Crocus bulbs should not be removed

oftener than every third or fourth year, which is an additional reason for planting them in large patches. They should be placed about two inches from each other; but where banks are to be covered with them, they should be scattered much thinner at the edges. If the earth is of a cold or damp nature, the bulbs should not be covered more than about one inch; but where it is dry, light, or sandy, at least two inches should be given them.

Crocuses will flower in water like Hyacinths and other bulbs; but when intended for the house, it is preferable to plant them in pots of earth, which should be kept moderately moist, and in a sunny window; but when in blossom, a more shady situation will lengthen the duration of their flowers.

The catalogues of modern florists mention numerous varieties of the spring Crocus. The yellow is the most showy for the garden, and the purple the most beautiful; the white the least conspicuous, and the striped the most curious, particularly the blue-striped, and the yellow striped with black. Like the Tulip, new varieties with fanciful names, are annually imported from Holland, but they are seldom raised from seed in this country.

The Spring Crocus is a native of Italy and

Spain. In Switzerland it is found wild with white petals, having a little purple at the base; and Gesner found it with a yellow flower on the Glarus mountains.

Both the purple and the white have been discovered as natives of Austria.

The Crocus appears to have been first cultivated in our gardens during the reign of Queen Elizabeth; as Gerard observes that “ That pleasant plant that bringeth foorth yellow flowers, was sent vnto me from Robinus of Paris.”

As it may greatly assist the cultivator of flowers to understand the physiology of plants, and more particularly of such bulbs as increase in the earth by their viviparous powers, we notice those of the most singular habits, and which, we trust, will not be found uninteresting to the general reader, as by want of attention to the time and mode of the increase of bulbs, many plants are naturally lost by the ignorant gardener, who frequently cuts off the leaves of Crocuses when past flowering, for the sake of neatness. This is a fatal error, as it weakens their power of perfecting the new bulb, and consequently, of flowering the following year; for whilst the fibrous roots assist by suction the nourishment of the future plant, the leaves contribute to it in a no

less degree, b their means of absorption and exhalation, for that gas forms a most vital principle in the vegetable kingdom is clearly ascertained by the known quantity of carbonic acid which green leaves take in during the day, and the portion of oxygen they give out in a state of gas during the night. Thus the leaves of plants are to vegetables what the lungs are to the animal creation. The bulb is merely a body that protects the heart or germ from outward injury, whilst it receives and contains the necessary nourishment to form a new plant, and when it has filled its stores, the fibrous roots and the foliage have their communication stopped and wither at the same time, and until this has taken place bulbs should never be removed.

The Crocus bulb differs from that of the Snow-drop already described, by being a solid instead of a coated body ; consequently, the germ of the Crocus is situated at the top instead of the bottom of the bulb, and hence it is that the new bulbs are thrown out at the top instead of being separated at the bottom, as in the instance of the Galanthus.

The Crocus frequently produces from three to five new bulbs, but the parent is quite exhausted in the nourishment it affords to its offspring and

its flower, leaving no part of the original bulb but a dry outer skin or husk. Of the Autumnal or Saffron Crocus we have written at large in the History of Cultivated Vegetables.

DAISY. *Bellis.*

Natural Order *Compositæ Discoideæ*. *Corymbiferæ*, Juss. A Genus of the *Syngenesia Polygamia Superflua* Class.

“ By dimpled brook and fountain brim,
The wood-nymphs, deck'd with Daisies trim,
Their merry wakes and pastimes keep.”

MILTON'S *Comus*.

THE Daisy has been made the emblem of Innocence, because it contributes more than any other flower to infantine amusement and the joys of childhood.

“ —— in the spring and play-time of the year,
That calls the unwonted villager abroad
With all her little ones, a sportive train,
To gather kingcups in the yellow mead,
And prink their hair with Daisies.”

COWPER.

Those who have passed their early days amongst Daisy-spangled meadows will forcibly feel the many sweet allusions made to this favourite plaything of infancy by the poet in manhood. The very name of this star of the fields seems to renovate the imagination, and carry us back to our earliest pleasures; and to shew that we are

not the only people who sport in our youth with this pretty flower, we shall notice a French verse, and a game of their playful children, who, forming a circle, strip off a petal each from the single Daisy, repeating, *Il m'aime un peu, passionnément, pas du tout*, and so on to the last, fearing all the time to pronounce the word in which the circle should finish.

“ La blanche et simple Paquerette,
Que ton cœur consulte sur tout,
Dit: ton amant, tendre fillette,
T'aime, un peu, beaucoup, point du tout.”

The French name this flower *Marguerite* as well as *Paquerette*. Thence St. Louis took for a device on his ring a Daisy and a Lily, in allusion to the name of the Queen, his wife, and to the arms of France, to which he added a sapphire, on which a crucifix was engraved, surrounded with this motto:—“ *Hors cet annuel, pourrions-nous trouver amour?* ” because, as this Prince said, it was the emblem of all he held most dear—religion, France, and his spouse. Lady Margaret, Countess of Richmond, bore three white Daisies (*Marguerites*) on a green turf.

How much this little flower was regarded in the fourteenth century, by the father of English poetry, the frequent mention and high commendation of Chaucer will prove,

“ —— of all the floures in the mede,
 Than love I most these floures white and rede,
 Such that men callen Daisies in our town:
 To them I have so great affectioun,
 As I sayd erst, whan comen in the Maie,
 That in my bedde there draweth me no daie,
 That I nam up, and walking in the mede
 To seen this floure ayenst the sunne sprede,
 Whan it upriseth early by the morrow,
 That blissful sight softenth my sorow,
 So glad am I, when that I have presence
 Of it, to done it all reverence,
 As she that is of all floures the flore,
 Fulfilled of all vertue and honoure,
 And every ilike faire, and fresh of hewe,
 And ever I love it, and ever ilike newe,
 And ever shall, until mine herte die,
 All sweare I not, of this I woll not lie.
 There loved no wight nothen in this life,
 And whan that it is eve I renne blithe,
 As soone as ever the sunne ginneth west,
 To seen this floure, how it woll go to rest,
 For fear of night, so hateth she darknesse,
 Her chere is plainly spred in the brightnessse
 Of the sunne, for there it woll unclose.”

Shakspeare celebrates this flower in his favourite song to Spring.

“ When Daisies pied, and violets blue,
 And lady-smocks all silver white,
 And cuckoo buds of yellow hue,
 Do paint the meadows with delight.”

Love's Labour's Lost,

The lines of Montgomery, as well as those of

Burns, are too beautiful to have a verse omitted, as our “ Meadows trim with Daisies pied,” are seen with additional interest when these poems are recalled to our memory. The former says—

“ There is a flower, a little flower
With silyer crest and golden eye,
That welcomes every changing hour,
And weathers every sky.

The prouder beauties of the field
In gay but quick succession shine ;
Race after race their honours yield,
They flourish and decline.

But this small flower, to nature dear,
While moon and stars their courses run,
Wreaths the whole circle of the year,
Companion of the sun.

It smiles upon the lap of May ;
To sultry August spreads its charms ;
Lights pale October on his way,
And twines December’s arms.

The purple heath, and golden broom,
On moory mountains catch the gale ;
O'er lawns the lily sheds perfume,
The violet in the vale.

But this bold floweret climbs the hill,
Hides in the forest, haunts the glen,
Plays on the margin of the rill,
Peeps round the fox's den.

Within the garden's cultured round
It shares the sweet carnation's bed,
And blooms on consecrated ground,
In honour of the dead.

The lambkin crops its crimson gem,
 The wild bee murmurs on its breast,
 The blue fly bends its pensile stem,
 That decks the skylark's nest.

'Tis Flora's page : in every place,
 In every season, fresh and fair,
 It opens with perennial grace,
 And blossoms every where.

On waste and woodland, rock and plain,
 Its humble buds unheeded rise,
 The rose has but a summer reign,
 The Daisy never dies.'

The Ayrshire ploughman thus regrets the death his ploughshare is giving to the Mountain Daisy.

" Small, modest, crimson-tipped flower,
 Thou'st met me in an evil hour,
 For I must crush among the stoure
 Thy slender stem :
 To spare thee now is past my power,
 Thou bonny gem.

Alas ! 'tis not thy neighbour sweet,
 The bonny lark, companion meet,
 Bending thee 'mong the dewy wheat,
 With speckled breast :
 When upwards springing, blithe to greet
 The purpling east.

Cold blew the bitter-biting north
 Upon thy humble birth,
 Yet cheerfully thou venturest forth
 Amid the storm,
 Scarce rear'd above the parent-earth
 Thy tender form,

The flaunting flowers our gardens yield,
 High-sheltering woods and walks must shield ;
 But thou between the random bield
 Of clod or stone,
 Adorn'st the rugged stubble field,
 Unseen, alone.

There in thy scanty mantle clad,
 Thy snowy bosom sunward spread,
 Thou lift'st thy unassuming head
 In humble guise ;
 But now the share uptears thy bed,
 And low thou lies !"

BURNS.

Wordsworth and W. Browne seem to regard this native plant with no less affection than the foregoing poets ; and as it is a flower that we have so frequently gambled over in the sports of our infancy, reclined over in the idle moments of our youth, and trodden down in the days of our reflection, we therefore cull this poetical garland of Daisies with a view of reviving agreeable remembrances.

" The Daisy scattered on each meade and downe,
 A golden tufte within a silver croune,
 Fayre fall that dainty flowre ! and may there be,
 No shepherd graced that doth not honour thee !"

" In youth from rock to rock I went,
 From hill to hill, in discontent,
 Of pleasure high and turbulent,

Most pleased when most uneasy ;
 But now my own delights I make,
 My thirst at every rill can slake,
 And gladly Nature's love partake
 Of thee, sweet Daisy !

When soothed awhile by milder airs,
 Thee Winter in the garland wears,
 That thinly shades his few grey hairs,

Spring cannot shun thee ;
 Whole summer fields are thine by right,
 And Autumn, melancholy wight,
 Doth in thy crimson head delight
 When rains are on thee.

In shoals and bands, a morrice train,
 Thou greet'st the traveller in the lanc ;
 If welcomed once thou count'st it gain,

Thou art not daunted ;
 Nor carest if thou be set at nought,
 And oft alone in nooks remote,
 We meet thee, like a pleasant thought,
 When such are wanted.

Be Violets in their secret mews,
 The flowers the wanton Zephyrs choose ;
 Proud be the Rose, with rains and dews
 Her head impearling :
 Thou liv'st with less ambitious aim,
 Yet hast not gone without thy fame ;
 Thou art indeed by many a claim
 The poet's darling.

If to a rock from rains he fly,
 Or some bright day of April sky,
 Imprisoned by hot sunshine lie
 Near the green holly ;

And wearily at length should fare,
He need but look about, and there
Thou art! a friend at hand, to scare
His melancholy.

A hundred times, by rock or bower,
Ere thus I have lain couched an hour,
Have I derived from thy sweet power
 Some apprehension ;
Some steady love, some brief delight,
Some memory that had taken flight,
Some chime of fancy, wrong or right,
 Or stray invention.

If stately passions in me burn,
And one chance look to thee should turn,
I drink out of an humbler urn
 A lowlier pleasure ;
The homely sympathy that heeds
The common life our nature breeds,
A wisdom fitted to the needs
 Of hearts at leisure.

When, smitten by the morning ray,
I see thee rise alert and gay,
Then, cheerful flower ! my spirits play
 With kindred gladness ;
And when, at dusk, by dews opprest
Thou sink'st, the image of thy rest
Hath often eased my pensive breast
 Of careful sadness.

And all day long I number yet
All seasons through, another debt,
Which I, wherever thou art met,
 To thee am owing ;

An instinct call it, a blind sense,
A happy genial influence,
Coming one knows not how, nor whence,
Nor whither going.

Child of the year ! that round dost run
Thy course, bold lover of the sun,
And cheerful when the day's begun
As morning leveret:
Thy long-lost praise thou shalt regain,
Dear shalt thou be to future men
As in old time ;—thou, not in vain,
Art Nature's favourite."

WORDSWORTH.

This flowering weed of temperate climes cannot be made to flourish between the tropics, although it propagates itself on every patch of turf both in these islands, and on the northern parts of the continent ; but, if we are correctly informed, it fails to spangle the fields of the south-east of Europe, where the arts were anciently so happily nurtured, and hence it happens that we have no Greek name for this plant, which the Latins named *Bellis*, as some suppose from the adjective *Bellus*, pretty ; whilst others are of opinion that it was called *Bellis à bello*, from its being found useful in the field of battle to heal the wounds of the soldiers, and on which account it has also been called *Consolida*. It was formerly esteemed an excellent traumatic plant, the leaves and roots were used in wound drinks, and

were accounted good to dissolve congealed and coagulated blood. Pliny tells us, that in his time it was used, in conjunction with mugwort, as a cataplasm to dissolve scrofulous tumours.

The roots of Daisies boiled in milk was frequently given to little puppies to keep them of a diminutive size ; but what effect this food would have on the growth of the canine species, we must leave to those who are curious in little dogs to discover.

Fabulous history informs us that this plant is called *Bellis*, because it owes its origin to *Belides*, a grand-daughter to Danaus, and one of the nymphs called Dryads, that presided over the meadows and pastures in ancient times. Belides is said to have encouraged the suit of Ephigeus, but whilst dancing on the grass with this rural Deity she attracted the admiration of Vertumnus, who just as he was about to seize her in his embrace, saw her transformed into the humble plant that now bears her name.

An old astrological writer tells us that this plant is under the sign Cancer, and under the dominion of Venus, and therefore good to cure all the pains caused by the fair goddess, particularly those of the breast ; we therefore recommend all the *Lack-a-daisy* swains to hasten to the meadows, and there give thanks to nature

for having scattered this plant so bountifully, for it is a crop which the farmer never prays for, it being considered a troublesome weed in pasture lands, where it occupies a large portion of ground to the exclusion of grass and other profitable herbs, for its acrid taste is ungrateful to cattle, and it is even rejected on the common by the close-biting geese.

The French name of *Paquerette* is given to this flower because it blossoms most at the approach of *Pâques* (Easter). The English name of Daisy is derived from a Saxon word, meaning Day's eye, in which way it is written by Ben Johnson, and Chaucer calls it the "ee of the daie." Shakspeare writes daisies, and Howel calls them days-eyes,—“the woods put forth their their blossoms, the earth her primroses and Days-eyes.” We presume that this flower was called days-eye, from the nature of its blossom, which expands at the opening of day and closes at sun-set.

“The little daizie, that at evening closes.”

SPENSER.

The most careless observer of plants must have noticed that the daisy not only closes its petals at night, but that they are also carefully folded over the yellow disk in rainy weather. It must

likewise have struck the attention of the curious, that not only this flower but most others which are natives of moist climates, have the power, we may almost say instinct, of securing their parts of fructification from the rains of the day or the dews of the night, whilst those of regular dry climates are quite destitute of this wise provision of nature.

The botanist would understand the nature of the Daisy by the class and order in which it is placed by Linnæus, although he might not have seen it, but as many of our readers may not possess the same advantage, we shall describe the nature of the Daisy and other plants in this class and order in a familiar style, however it may offend botanical critics.

The Daisy has been placed in the class *Syn-gensia* (which is so called from two Greek words which imply to generate together,) because it is a compound flower, or rather it is composed of a number of small yellow florets placed on one common receptacle, as so many small cups might be placed on one tray or salver, for if the thumb or yellow disk of the common daisy is closely examined, it will be found to be composed of about one hundred and fifty little florets, those in the centre being of a tubular shape and containing the anthers, whilst those near the

margin are ligulate or of a flat shape, and to each of them is attached a stigma. The use of the petals which form a ray round these little yellow florets is to secure them from the effects of inclement weather, until the pollen of the anthers is discharged on the stigmas so as to prepare seed for future plants, and when this part of the economy of nature is performed the ray of the daisy remains expanded, and does not

“Shut when Titan goes to bed,”

but remains open until the petals decay.

The single daisy which was seized in the meadows and brought into the garden by Vertumnus, being placed out of its natural situation, had taken new habits which prevent its propagating itself by seed, as the effect of transplanting and cultivation in richer soils has been that of transforming the yellow florets into petals, until the flower has become so completely doubled as to lose all appearance of the disk; but, like the double Hepatica, it is easily propagated by parting the roots almost at any season of the year, though the most favourable time is from the middle of September to the middle of October, as they will then flower stronger in the spring than those plants which are divided in February. It is recommended to divide the roots every

year and transplant them to prevent their degenerating, or rather returning, to their natural state. We have never observed this circumstance take place, but have frequently known the plants decay altogether if left undisturbed for three or four years. The Double Daisy thrives best in a moist loam, that has no mixture of dung, and the plants should have the advantage of the morning sun, and a shelter from the mid-day heat, by placing them on the south-east side of shrubs or trees, as in such situations the flowers are not only larger but continue much longer in blossom than those that are exposed to the full sun. The mode of placing them depends much on the size and nature of the garden. In the gardens of the cottagers, the Double Daisy is generally employed as an edging to borders, and we infinitely prefer it to that of box for such situations, but an edging of any description to the parterre of Flora shows a want of taste in the planter; and if these flowers are placed in patches of twenty or forty plants on a spot, about three inches apart, they give a most delightful effect either in the foreground of the shrubbery or the flower garden.

The varieties should be kept in distinct situations, and their colours so contrived as to be made subservient to other flowers, as by planting

the red or scarlet variety near clumps of the Snowdrop or other white blossoms. The White Daisy in the neighbourhood of Yellow Crocuses or blue flowers, and the striped and variegated kinds are seen to most advantage when surrounded only by the green foliage of flowers that blossom at a later season. The varieties of the Double Daisy are not confined to its different colours, as some of them, instead of being composed of flat petals, are entirely formed of a mass of fistular florets, or little pipes, these are distinguished as Quilled Daisies. The most singular variety is the Proliferous Daisy, commonly called the Childing or Hen and Chicken Daisy, because the flower is surrounded by a number of smaller flowers, which are produced from the sides of the principal flower, but out of one and the same calyx. These little secondary Daisies appear like satellites revolving round a nobler star, and we, therefore, submit the name of *Saturnia* for this luxuriant variety, in preference to that of Hen and Chicken Daisy.

PRIMROSE. *Primula.*

Natural Order *Preciæ*. *Lysimachiæ*. Juss. A Genus
of the *Pentandria Monogynia* Class.

“ ————— And here's the meek
And soft-ey'd Primrose.”

HURDIS.

“ Woods and groves are of thy dressing,
Hill and dale, doth boast thy blessing.”

MILTON.

“ Peinte des feux de l'Orient,
La Primevère offre, en modèle,
La coupe qu' Hebé souriant,
Présente à la troupe immortelle.”

THIS delicately-perfumed, and modestly-coloured early blossom is considered the emblem of early youth, and represents the age between child and womanhood.

“ ————— Pale Primroses,
That die unmarried ere they can behold
Bright Phœbus in his strength.”

SHAK. *Wint. Tale.*

The generic name of this flower is derived from *primus*, it being one of the earliest flowers of the spring, and from thence the English name of Primrose, the French *Primevere*, and the Ita-

lian *Prima-vera*. The German name *Friihlings-blume* has a similar signification.

As we enumerate twenty distinct species of *Primula*, we shall notice them under various heads, first confining ourselves to the *Primula vulgaris* or common Sulphur-coloured Primrose, which has lent its name to distinguish a delicate pale yellow colour slightly tinted with green.

In tracing back the nativity of flowers, we are greatly assisted by the mythological writings of the ancients, for without these records we should have pronounced them all as being the children of nature, and the relationship which this favourite flower bears to the Gods would have remained unknown, as well as the history of its origin.

The Primrose was anciently called Paralisos, after the name of a beautiful youth, who was the son of Priapus and Flora; and who died of grief for the loss of his betrothed Melicerta, but was preserved by his parents by being metamorphosed into this flower, which has since divided the favours of the Poets with the Violet and the Rose. Clare says—

“O, who can speak his joys when spring’s young morn
From wood and pasture opened to his view ;
When tender green buds blush upon the thorn,
And the first Primrose dips its leaves in dew

And while he plucked the Primrose in its pride,
 He pondered o'er its bloom 'tween joy and pain :
 And a rude sonnet in its praise he tried,
 Where nature's simple way the aid of art supplied."

" I did the same in April time,
 And spoilt the Daisy's earliest prime ;
 Robbed each Primrose-root I met,
 And oft-times got the root to set ;
 And joyful home each nosegay bore ;
 And felt--as I shall feel no more."

Village Minstrel.

" To crop the Primrose of the plains !
 Does she not sweets in each fair valley find,
 Lost to the sons of pow'r, unknown to half mankind!"

SHENSTONE.

" Sur le gazon la tendre Primevère
 S'ouvre et jaunit, des le premier beau jour."

" And lanes in which the Primrose erc her time
 Peeps through the moss, that clothes the hawthorn root,
 Deceive no student. Wisdom there and truth,
 Not shy, as in the world, and to be won
 By slow solicitation, seize at once
 The roving thought, and fix it on themselves."

COWPER.

" As some wayfaring man passing a wood
 Goes jogging on, and in his minde nought hath,
 But how the Primrose finely strew the path.

W. BROWNE.

There are some flowers that contribute to dispose us to a pensive or melancholy strain where-

ever we meet with them ; whilst others seem equally to exhilarate the spirits and enliven the ideas. The colour and character of the flower may in some degree assist to make this impression ; but it must principally be attributed to the remarks of the poets, as

“ Bring the rathe Primrose that forsaken dies.”

Lycidas.

“ Sweet as the Primrose peeps beneath the thorn.”

“ She is the rose, the glory of the day,
And mine the Primrose in the lowly shade :
Mine, oh ! not mine ; amisse I mine did say :
Not mine, but his, which mine awile her made ;
Mine to be his, with him to be for aye.
O that so fair a flowre so soon should fade,
And through untimely tempest fall away !
She fell away in her first age’s spring,
Whilst yet her leafe was greene, and fresh her rinde,
And whilst her branch fair blossomes foorth did bring,
For age to dye is right, but youth is wrong ;
She fell away like fruit blown with winde,
Weep, Shepheard ! weep, to make my undersong.”

SPENSER.

Shakspeare makes it a funeral flower for youth—

“ With fairest flowers,
Whilst summer lasts, and I live here, Fidele,
I’ll sweeten thy sad grave : Thou shalt not lack
The flower, that’s like thy face, pale Primrose.”

CYMBELINE.

Although every lover of nature hails with pleasure the first appearance of the pale Primrose, seated on the hazel bank, surrounded by its puckered leaves, yet it fails to give those joyous sensations which arise at the first sight of the meadow “ Gay with gaudy Cowslips drest.” The latter flower as forcibly brings to mind the frolics of our childhood, as the former reminds us of past friends and rural walks ; for the soft tints of the Primrose, like the mild beams of the moon, seem to invite us on to moral reflections and quiet contemplation.

The Primrose is a native of most parts of Europe, always seeking the partial shade of hedge-rows, the banks of sheltered lanes, and the borders of woods or coppices, and is but seldom found spangling the open meadow like its relative the Cowslip. From this we should learn to place it on the banks of our wilderness walks, and to scatter it thickly beneath the trees of the shrubbery. It will grow in almost any soil, but thrives most on a clayey bank. When transplanted in the spring, it receives a check to its flowering, which often causes it to blossom freely in the autumn.

The variety of the common Primrose, with double flowers of a lilac colour, forms a most

agreeable contrast with the pale Primrose of the woods.

The common Sulphur-coloured Primrose frequently changes its colour into a pale dingy red by cultivation ; and we have sometimes met with it growing naturally of this colour, occasioned by some accidental circumstance analogous to cultivation, as either by the seed falling on strong manure, or rich earth being scattered over the plant.

The medicinal properties of the Primrose being the same as that of the Cowslip, but of a weaker quality, we shall notice them under the head of the latter plant, and proceed to that beautiful and varied kind of Primrose so much esteemed in the gardens of florists under the name of

POLYANTHOS.

" And Polyanthos of unnumber'd dyes."

THOMSON.

This beautiful variety of *Primula* derives its name from the Greek words $\piολυς$ many or much, and $\alphaνθος$ a flower, as the Polyanthos, like the Auricula, produces an umbel of many flowers on one common scape or stem, and on this account

we consider it to be rather a variety of the *Primula elatior*, Oxlip, than that of the common Primrose, although Linnæus asserts that the peduncles in the common Primrose spring from a scape, which being so short is concealed among the leaves. Amongst a number of wild Primroses that were planted in Dr. Buxton's garden, at Maize Hill, near Greenwich, some of them produced flowers with a scape, and were thus transformed into Polyanthoses, retaining the colour of the Field Primrose.

The author has been a frequent planter of this flower, but never observed this change, although the change of colour from the common sulphur to a red tint was frequent. It is probable that the Polyanthos may have sprung from both the Primrose and the Oxlip. Experience proves it to be a permanent variety; for however nature sports with its tints, we have not known it return to either the common Primrose or the Oxlip.

The Polyanthos, which has been so much improved by cultivation during the last century, may justly dispute the prize of beauty with any European flower: when we take into account the variety and richness of its colouring, the grace and elegance of its form, its mild and agreeable odour that has never been known to offend; its easy propagation, hardy nature, and

early time of flowering, make it a welcome inmate in every flower garden, and in no part of the world is it so successfully cultivated as in England, particularly by the zealous florists of Lancashire and Cheshire, who have, in the instance of this flower, left the Dutch bloemist considerably in the back-ground. The neighbourhood of Manchester and Macclesfield is justly celebrated for producing the finest specimens of this flower, and in these manufacturing districts the criterion of a fine Polyanthos is ascertained with as narrow a scrutiny as the sportsman regards his pointer or setter dog.

The stem of a perfect flower must be strong, erect, and elastic, and of sufficient height to support the umbel or bunch of flowers above the puckered foliage of the plant. The foot-stalks of each separate flower should also be strong and elastic, and of a length proportioned to the size and quantity of the pipes; which should not be less than seven in number, that the bunch may be round, close, and compact. Maddox says, "the tube of the corolla above the calyx, should be short, well filled with the anthers or summits of the stamens, and terminate fluted, rather above the eye. The eye should be round, of a bright clear yellow, and distinct from the ground colour; the proportions of a

fine flower are, that the diameter of the tube be one part, the eye three, and the whole pip six, or nearly so. The ground colour is most admired when shaded with a light and dark rich crimson, resembling velvet, with one mark or stripe in the centre of each division of the limb, bold and distinct, from the edging down to the eye, where it should terminate in a fine point. The pips should be large, quite flat, and as round as may be consistent with their peculiar beautiful figure, which is circular, excepting those small indentures between each division of the limb, which divide it into five heart-like segments. The edging should resemble a bright gold hue, bold, clear, and distinct, and so nearly of the same colour as the eye and stripes as scarcely to be distinguished; in short, the Polyanthos should possess a graceful elegance of form, a richness of colouring, and symmetry of parts not to be found united in any other flower."

A connoisseur in Polyanthoses scarce deigns a look of approbation on a pin-eyed flower, however brilliant its corolla. We think this distinction too refined, having frequently met with these outcasts of the garden that ought to have filled conspicuous situations from the gaiety of their colours. The difference of the Rose and the pin-eyed flower consists in the anthers of

the former being fixed near the top of the tube, and the pistil being shorter than the tube is therefore not seen; whereas in the pin-eyed, the pistil is so long as to reach the top of the tube, and the anthers are attached to the middle of the pipe, which swells out where the anthers are fixed.

Polyanthoses are increased by dividing the roots, or by slips which should be taken off in the autumn. Indeed at this season all the roots should be taken up, divided, and planted into fresh earth, for if suffered to remain over one or two years they will degenerate and lose the greater part of their beauty. These favourite flowers of the spring should be planted about six inches apart, and if about ten or twelve plants, all of the same variety, be placed in each clump, the effect will be more agreeable than when they are either planted singly or in regular beds. The Polyanthos from its hardy nature will grow in almost any soil or situation; but to increase the size of the flowers, which forms one of the great beauties of the plant, care should be taken to give them such a mixture of earth as is most adapted to force them. Mr. Hogg, who has grown these flowers in great perfection, says the Polyanthos requires a much greater portion of sandy loam than the Auricula, a very

small quantity of rotten dung, and a little leaf mould, peat or heath-earth mixed with the loam. Justice recommends the following proportions : four parts of fine hazelly loam from a pasture, three parts of well-rotted cow-dung or two of leaves that have turned to mould, and one part of fine white sand, well mixed together.

Maddock and Emmerton recommend the same compost for the Polyanthos as will be noticed under the article Auricula, but with more loam.

We recommend a border or situation in the garden for the Polyanthos that is shaded by shrubs from the afternoon sun : there let holes be dug about five inches deep and of the size intended for the clumps, which should be filled up with the compost and watered well the day before the roots are planted, so that it may not sink below the level of the borders after the plants are put into the earth.

It is observed that plants which are raised from seed, flower much better than those taken from old roots ; therefore it is desirable to save the seeds annually from the finest plants, and as it will be observed that some of the capsules ripen the seed much earlier than others, it is advisable to cut those off and preserve the seed in the capsule, in a shallow drawer placed in a dry and sunny situation, until the whole is ripe,

which is usually found to be about the end of June. This seed should be sown under a wall or hedge in a north aspect, taking care not to cover it too deep with earth, and the young plants may be transplanted about the same time in the following year, giving them gentle waterings in dry seasons. Some florists prefer keeping the seed out of the ground until December, and then sowing it in boxes, which are placed in situations to receive the morning sun only, and particularly when the young plants appear, as one whole day's sun would entirely destroy them.

Snails and slugs commit great depredations on the Polyanthos plants during the spring months, they should therefore be carefully examined early in the morning at the time these depredators make havock. But a more dangerous enemy often attacks this plant during the summer months, and from its minuteness often destroys a whole plantation before the cause is ascertained. This is the little red spider *Acarus*, which forms its web on the under side of the leaves, where it multiplies with such rapidity as soon to devour and poison the whole plant, although the insect itself is scarcely visible without a magnifying glass. The first effect of its attack is observed by the

leaves becoming yellow and spotted. When this is observed, the plants affected should be taken up, and soaked for two or three hours in a strong infusion of tobacco-water, and then replanted in a fresh soil or compost, but by no means in the same situation, as there would be danger of there being many of these little spiders left on the ground which would immediately return to the plants. Maddock observes that "the red spider seldom attacks such plants as are in a state of vigour, or when the weather is cold and wet; it generally commences its depredations in the early part of summer, and continues them as long as the heat and dryness of the weather favour its existence: the juices also of the plants being then more viscous and saccharine, afford it more suitable nourishment than at any other season."

VIOLET. *Viola odorata.*

Natural Order *Companaceæ*. *Cisti et Violeæ*. Juss.

A Genus of the *Pentandria Monogynia* Class.

“ —— Now gentle gales,
Fanning their odoriferous wings, dispense
Native perfumes, and whisper whence they stole
These balmy spoils.”

MILTON.

“ —— let the beauteous Violet
Be planted, which, with purple and with gold
Richly adorn’d, —————
And that which creeps pale colour’d on the ground.”

COLUMELLA.

THE Violet that so beautifully embroiders the banks of our hedge-rows, and so sweetly perfumes the morning air of the Spring, is scarcely less a favourite than the Rose, which has, by universal consent, been made the emblem of Beauty, leaving the no less admirable quality of Modesty to be represented by the Violet; which is thus made to speak by the pen of Desmartes, in the garland of Julia de Rambouillet—

“ Franche d’ambition, je me cache sous l’herbe,
Modeste en ma couleur, modeste en mon séjour ;
Mais si sur votre front je puis me voir un jour,
La plus humble des fleurs sera la plus superbe.”

M. Boisjolin also notices this flower as the emblem of modesty—

“ L'obscur violette, aimante des gazons,
 Aux pleurs de leur rosée entremêlant ses dons,
 Semble vouloir cacher, sous leurs voiles propices,
 D'un prodigue parfum les discrètes délices :
 C'est l'emblème d'un cœur qui répand en secret
 Sur le malheur timide un modeste bienfait.”

The Violet seems too humble a flower to have found a place in displays of Heraldry, yet it has been ingeniously given as a device to an amiable and witty lady of a timid and reserved character, surrounded with the motto “ *Il faut me chercher.* ” I must be sought after.

The White Violet is also made the emblem of Innocence ; and by some lines of a sonnet of the sixteenth century, the Violet appears to have been considered an emblem of faithfulness—

“ Violet is for faithfulness
 Which in me shall abide ;
 Hoping likewise that from your heart
 You will not let it slide.”

The poets have coupled the most agreeable ideas with this fragrant flower. Milton makes echo dwell amongst Violets—

“ Sweet echo, sweetest nymph, that liv'st unseen
 By slow Meander's margent green,
 And in the Violet-einbroider'd vale.”

Shakspeare compares the soft strains of plaintive music to the perfume of Violets—

“ That strain again ; it had a dying fall :
 O, it came o'er my ear like the sweet south,
 That breathes upon a bank of Violets,
 Stealing, and giving odour.”

Twelfth Night.

In the soliloquy which the same bard gives us through Belisarius, in *Cymbeline*, he is scarce less happy—

“ O, thou goddess,
 Thou divine Nature, how thyself thou blazon'st
 In these two princely boys ! They are as gentle
 As zephyrs, blowing below the Violet,
 Not wagging his sweet head.”

That the Violet was a favourite with Shakespeare is most evident, by the beautiful simile he makes Perdita deliver in the *Winter's Tale*—

“ ————— Violets dim,
 But sweeter than the lids of Juno's eyes,
 Or Cytherea's breath.”

Mr. Barry Cornwall places the Violet even before the Rose, and we agree with him in a moral point of view that modesty is more desirable than beauty ; but as florists, we must always acknowledge the Rose as the Queen of flowers.

Of the Violet, he says—

“ It has a scent as though love, for its dower,
 Had on it all his odorous arrows tost ;
 For though the Rose has more perfuming power,
 The Violet, (haply 'cause 'tis almost lost,
 And takes us so much trouble to discover)
 Stands first with most, but always with a lover.”

This poet, like most of his competitors, dwells upon the Blue Violet, overlooking the innocent and sweet flower altogether.

“ And Violets, a blue profusion, sprung
 Haunting the air.”

“ And Violets, whose looks are like the skies.”

“ Or when the blue-eyed Violet weeps upon
 Some sloping bank*.”

Virgil tells us—

“ The daughters of the flood have searched the mead
 For Violets pale.”

This flower was in such high estimation with the ancients, that one of the prizes of the Floral games consisted of a Golden Violet, and we are told in their fables, that Ia, the daughter of Atlas, fleeing into the woods from the pursuit of Apollo, was, through the power of Diana, changed into a Violet, which still retains the bashful timidity

* The eye of the Violet is of an orange colour.

of the nymph, by partially concealing itself from the gaze of Phœbus in its foliage.

“ ——— the trembling Violet, which eyes
The sun but once, and unrepining dies.”

H. SMITH.

Mythologists also tell us, that Proserpine was gathering Violets as well as Narcissuses when she was seized by Pluto.

Iov, the Greek name for this flower, is said to have been given it because Io fed on Violets, when she was transformed by Jupiter into a heifer: others tell us that it was so called after some nymphs of Ionia, who first presented these flowers to the Father of the Gods.

That the ancients were acquainted with Anagrams, we learn by Lycophron, who lived in the time of Ptolemy Philadelphus, about 280 years before Christ. This Greek grammarian found in the name of Ptolemy, the Greek word for honey, and in that of the Queen Arsinöe, Violet of Juno. It is through ancient anecdotes

“ ——— The piercing eye explores
The manners and the pomp of ancient days,
Whence culls the pensive bard his pictur'd stores,
Nor rough, nor barren, are the winding ways
Of hoar antiquity, but strewed with flowers.

T. WARTON.

The sweet Violet, *Viola odorata*, when growing

naturally, is found on banks where the soil is light, and where it has partial shade. It seems to love a mixture of chalk in the earth, as we have observed that it propagates itself most rapidly in such situations, both by its runners, in the manner of strawberries, and also by seed.

In the spring of 1823, we found the banks between Preston and Clayton, near Brighton, covered with Violets, principally white. The soil was a kind of chalky loam, and on some of the banks we found a considerable quantity of Sweet Violets, of a murrey or pale mulberry colour, and others of a dingy flesh colour, not unlike the tint of common blotting paper. Near these we uniformly discovered patches of White Violets on one side, and the purple variety on the other, which evinced the change to be principally owing to the accidental mixture of the farina of the two varieties, as we observed some of the White Violets had the edges of their petals tinged with purple, and the spur of the greater part were tinged with that colour with a reddish cast. We are inclined to think that the soil in some degree assisted in contributing to this unusual colour of the Sweet Violet, as on the same day we found on a grass-plot, near a very large yew tree, in the Rectory garden, at Clayton, where the soil is a mixture of cold clay

and chalk, Violets growing spontaneously, of a rich red plum colour, and as odorous as the White or Purple Violets.

In dissecting the blossom of the Sweet Violet the students of phytography will have clearly demonstrated to them the utility of the nectary to the parts of fructification. What is termed the spur *calcar* of the Violet wherein the honey is secreted is a little bag formed by the lower petals, and this is distinguished from other nectaries by the appellation of *nectarothecæ*. In carefully taking off the petals of the Violet, and splitting open the nectary with a pointed penknife, it will be seen that the two lower anthers have a tongue or tube attached to them which descends into the spur, evidently to draw up the nectareous juice for the invigoration of the anthers, or to assist in the decomposition of the farina. Nature has guarded the nectary of the Violet in a manner that must excite our warmest admiration, and which at the same time must strengthen the opinion that this saccharine juice is of the most vital importance to the sexual parts of plants, as it is always attached to the flower under some shape or other, and more or less exposed to the intrusion of those insects which subsist on the honey of plants. As the violet blossoms in a season when there are but few plants in flower,

nature seems to have taken a double precaution to secure the entrance of the spur against intrusion. For this purpose the two side-petals are furnished with a kind of beard, which keeps out the smallest insect at the same time it admits air, which appears to be necessary in the formation of the nectar or honey. The entrance of the spur is grooved on the under side, but this channel is occupied by the stigma which bends its hook into the groove as if to partake of the effluvia of the nectar.

The stigma of the Sweet Violet when attached to the seed-vessel, is not unlike the Ostrich in shape, but when the corolla and the calyx are carefully removed, leaving only the parts of the fructification attached to the receptacle, a most beautiful miniature bird is represented ; the stigma forming the head and beak, the anthers make a golden breast, whilst their tongues appear like a pair of green wings.

It was the Violet which induced John Bertram, a quaker of Pennsylvania, to study plants. He had employed his time in agricultural pursuits without a knowledge of botany, but being in the field one day he gathered a Violet, examined its formation, and reflected upon it until he became so prepossessed with the flower that he dreamed of it. This circumstance inspired him with a

desire of becoming acquainted with plants ; he therefore learned for that purpose as much Latin as was necessary, and soon became the most learned Botanist of the new world.

The Violet is the precursor of floral odours which so successively follow each other after the departure of their sweet harbinger, as to lessen our regret for the loss of its fragrant blossoms. Both the White and the Purple Violet have had their flowers doubled by the art of cultivators, and they have been found wild with this departure from nature. Double Violets are easily increased by parting the roots in the autumn, and as it is so universal a favourite no flower garden should be without it, nor should any gardener omit to pot it for the use of the saloon. In Paris, notwithstanding the arbitrary regulations of Fashion which reaches even to the sale of flowers, the Violet constantly holds its rank as a favourite, on which account the French florists check the early flowering of some of their plants so as to secure blossoms in the height of summer, and we have frequently met with them at the celebrated *Marché aux Fleurs* in the months of August and September; nor are *les dames de la Halle*, nor the admired *Vendeuses de fleurs* at Rouen, without a supply of Double Violets at that season of the year.

" Between her breasts, that never yet felt trouble,
A bunch of violets, full blown, and double,
Serenely sleeps."

KEATS.

To wear Violets in Paris denotes the person to belong to the Liberal party.

It is related of Mademoiselle Clairon, a celebrated French actress, that being passionately fond of Violets, a friend cultivated them so as to give her a nosegay of these flowers every morning during their season. This fragrant offering lasted thirty years, and to lose nothing of a gift which friendship and constancy rendered so precious to her who received it, she stripped off the flower petals every evening, and took them in an infusion like tea.

The growth of the Sweet Violet is not confined to Europe, it perfumes the palm groves in Barbary during winter, it flourishes in Palestine, and both Japan and China boast of this fragrant flower. Hasselquist tells us that it is one of the plants most esteemed in Syria, and particularly on account of its great use in making violet sugar, of which they make Sorbet. Tavernier says that the most esteemed sherbet of the Turks, and which is drunk by the Grand Signior himself, is made of sugar and violets.

DOG'S VIOLET. *Viola canina.*

THE Violet without perfume, has been named Dog's Violet, *Viola canina*, to express a degree of inferiority to that of the odorous kind. This species of Violet seems an intermediate kind between the *odorata* and the *tricolor* Pansy, to which it nearly approaches in many of its characters. The Dog's Violet grows in more open and exposed situations than the Sweet Violet, often covering large spaces on heaths and downs with its fine blue flowers, the petals of which are strongly marked with lines like those of the Pansy or Heartsease. On hilly dry situations the corolla of the Dog's Violet, is considerably smaller than that of the odorous Purple Violet, but in moist and sheltered situations the flower is considerably larger than those of the sweet kind, and as it blossoms later than the odorous Violet its time of flowering is of longer duration, and its colour a fine azure. It is on the whole one of the most ornamental of our creeping plants, yet it is seldom to be seen in the flower garden, and is perhaps better adapted for the shrubbery or wilderness walks, as there, the

“ —— garden painted o'er,
With Nature's hand, not Art's, should pleasure yield.”
COWLEY.

This species of Violet, like that of the sweet kind, produces seed during the summer months, without any expanded corolla.

As it has been observed by Lord Bacon, that sweet odours contribute to health, by refreshing the spirits and causing cheerfulness, we shall notice how the Sweet Violets will retain their fragrance the longest after being gathered for the saloon. Saucers should be filled with sea sand, or common sand mixed with salt and water. In this holes should be made with the back of a pen, and the stalks of the Violets being first fresh cut at the end, place two or three in each hole, so as to cover the sand entirely, keeping the flowers about half an inch above the sand, which should be pressed tight to the stalks. In this manner they may be preserved fresh for several days, and yield their delightful fragrance for the enjoyment of those who are not able to seek them in the fields, where

“ Blows not a blossom on the breast of Spring,
Breathes not a gale along the bending mead,
Trills not a songster of the soaring wing,
But fragrance, health, and melody succeed.”

LANGHORNE.

The Sweet Violet was held in considerable estimation by the ancients for its medicinal properties, and the petals of this flower are still used

in medicine, principally as a cooling, emollient, and gentle cathartic. For this purpose they are made into a syrup by the following simple process: to one pound of fresh gathered Sweet Violets, carefully picked, add two pints and a half of boiling water; infuse them a whole day in a glass, or glazed china vessel; then pour off the fluid, and strain it through a muslin, avoiding all pressure; after which add double its weight of the finest sugar, and make it into a syrup, without letting it boil.

This, with a small quantity of almond oil, is an excellent laxative medicine for young children, and is esteemed good for irritating coughs and sore throats. The seeds of the Violet are said to be strongly diuretic, and useful in complaints of the gravel.

The Sweet Violet is highly valuable in chemistry to detect an acid or an alkali; and this test is so delicate, that the smallest quantity of free acid or alkali in any mixture is immediately detected by the syrup of Violets, as acids turn the blue colour of it to a red, and alkalies to a green: for this purpose Violets are cultivated in large quantities at Stratford-upon-Avon.

PANSY, OR HEART'S EASE. *Viola tricolor.*

“ And thou, so rich in gentle names, appealing
 To hearts that own our nature's common lot ;
 Thou, styl'd by sportive fancy's better feeling,
 ‘ *A Thought*,’ ‘ *The Heart's Ease*,’ or ‘ *Forget me not*.’
 Who deck'st alike the peasant's garden plot,
 And castle's proud parterre ; with humble joy
 Proclaim afresh by castle and by cot,
 Hopes which ought not, like things of time, to cloy,
 And feelings time itself shall deepen—not destroy !

BARTON.

“ Ye valleys low,
 Throw hither all your quaint enamell'd eyes,
 That on the green turf suck the honeyed showers
 And purple all the ground with vernal flowers.

* * * * *

————— and the Pansy freakt with jet ;
 The glowing Violet.”

MILTON.

THE tints of this variable flower are scarce less numerous than the names that have been bestowed on it. That of Pansy is a corruption of the French name *pensée*, thought. In Shakspeare's Tragedy of Hamlet, Ophelia says—

“ —— and there are Pansies, that's for thoughts.”

In the floral language, as adopted by the French, this favourite flower means “ think of me,” *pensez à moi*.

The hieroglyphics of the ancient Egyptians abound in floral symbols, and from hence we may surmise that the Greeks became accustomed to this figurative language. Their poetical fables are full of the metamorphoses of their deities into plants, and there was no flower to which their imaginations had not affixed some meaning; and to this day a young Arcadian is seldom seen without his turban full of flowers, presented to him by the beauty he admires, and by which his hopes are kept alive by the language they speak to him, and it forms one of the great amusements of the Greek girls to drop these symbols of their esteem, or scorn, upon the various passengers who pass their latticed windows.

Shakspeare notices the Heart's-ease by the name of Love-in-idleness, in his celebrated compliment to Queen Elizabeth, which he makes Oberon deliver in Midsummer Night's Dream.

" That very time I saw ——
 Flying betwixt the cold earth and the moon,
 Cupid all arm'd :—a certain aim he took
 At a fair vestal, throned by the west,
 And loosed his love-shaft smartly from his bow,
 As it would pierce a hundred thousand hearts :
 But I might see young Cupid's fiery shaft
 Quench'd in the chaste beams of the wat'ry moon ;
 And the imperial votaress pass'd on,
 In maiden meditation, fancy free.

Yet mark'd I where the bolt of Cupid fell :—
It fell upon a little western flower,—
Before, milk-white,—now purple with love's wound,
And maidens call it Love-in-idleness."

Spenser calls it "the pretty pawncy," and Mr. Leigh Hunt admits it into his verse under the name of Heart's-ease.

" ——— the garden's gem
Heart's-ease, like a gallant bold,
In his cloth of purple and gold."

In addition to these names, it bears those of Herb Trinity, Three faces under a hood, Flame Flower, Jump up and kiss Me, Flower of Jove, Pink of my John, and others equally whimsical and unappropriate.

Nature sports as much with the colours of this little flower as she does with the features of the human countenance, and you may almost as well seek a perfect likeness in two faces, as to hunt for Pansies of the same tint.

Whilst looking on a bank of these favourite flowers, we may safely say with Cowley—

" Can all your tap'stries, or your pictures, show
More beauties than in herbs and flow'rs do grow ?"

The most brilliant purples of the artist appear dull when compared to that of the Pansy, and our richest satins and velvets seem coarse and

unsightly by a comparison of texture, and as to delicacy of shading it is scarcely surpassed by the bow of Iris itself.

When seen individually the flower must be noticed with admiration, yet it is not calculated to make a figure in the garden unless planted in large clumps; but when a considerable plot of rising ground is covered with these flowers, the appearance cannot be equalled by the finest artificers in purple and gold. The seeds may be sown at almost any season of the year. Those sown late in the autumn blossom early, whilst those sown in the spring flower during the summer. It is a flower that bears transplanting, and if the branches are cut off when the beauty of the blossom is past, they will send out fresh branches, and continue to flower throughout the year; but when suffered to ripen the seed, the plant generally dies. We have frequently kept the plants alive for several years by this treatment, and transplanting rather adds to the beauty of the flower than otherwise.

The Pansy will grow in almost any soil and situation; but the self-sown plants degenerate very rapidly, producing only small dingy flowers.

The perfume of the Pansy is too weak to be regarded in single flowers; but a cluster of these blossoms give out an agreeable fragrance.

The Pansy is a native of most parts of Europe, as well as of England. It also grows naturally in Siberia and Japan.

In the *materia medica* of old writers the Pansy holds a situation of some importance, but in modern practice it is nearly if not altogether neglected, for fashion creeps even into our pill boxes.

WALL-FLOWER. *Cheiranthus Cheiri.*

Natural Order *Siliquosæ*, *Cruciferæ* or *Cruciformes*,
a Genus of the *Tetradynamia Siliquosa* Class.

“The rude stone fence, with fragrant Wall-flow’rs gay,
to me more pleasure yeild
Than all the pomp imperial domes display.”

SCOTT.

“Ye Wall-flowers, shed your tints of golden dye,
On which the morning sunbeams love to rest,—
On which, when glory fills the glowing west,
The parting splendours of the day’s decline,
With fascination to the heart address’d,
So tenderly and beautifully shine,
As if reluctant still to leave that hoary shrine.”

BARTON.

IN floral language the Wall-flower stands as the emblem of fidelity in misfortune, because it attaches itself to the desolate, and enlivens the ruins which time and neglect would otherwise have rendered terrible. It hides the savage strokes of feudal times on the castle walls, fills the space of the wanted stone in the mouldering church, and wreathes a garland on the crumbling monument no longer noticed by friendly relatives.

“ For this, obedient zephyrs bear
 Her light seeds round yon turret’s mould,
 And, undispersed by tempest, there
 They rise in vegetable gold.”

LANGHORN.

It is the flower with which the romance writers embellish all their decaying battlements, falling towers, and monastic ruins, and it seems as necessary to their stories as the dark ivy, the screeching owl, and the gliding spectre itself.

“ Why loves my flower—the sweetest flower
 That swells the golden breast of May—
 Thrown rudely o’er this ruin’d tower,
 To waste her solitary day ?
 Why, when the mead, the spicy vale,
 The grove and genial garden call,
 Will she her fragrant soul exhale
 Unheeded on the lonely wall ?”

LANGHORN.

Our northern poet says—

“ And well the lonely infant knew
 Recesses where the wall-flower grew,
 And honey-suckle loved to crawl
 Up the low crag and ruin’d wall,
 I deem’d such nooks the sweetest shade
 The sun in all his round survey’d ;
 And still I thought that shattered tower
 The mightiest work of human power.”

WALTER SCOTT.

During the reign of terror in France, the misguided populace of Paris, not satisfied with the

devastation their frenzy occasioned in the capital, flew to Saint Denis with an intent to destroy every vestige of the royal monuments, and to scatter in the wind the ashes of their sovereigns which were deposited in the sacred abbey of that place. Some time after, this spot was visited by the poet Treneuil, who found heaps of sculptured fragments, which the madness of the rabble had thrown into an obscure court of the abbey, covered over with fragrant Wall-flowers, and which gave rise to his verse—

“ Mais quelle est cette fleur que son instinct pieux
 Sur l'aile du zéphir amène dans ces lieux ?
 Quoi ! tu quittes le temple où vivent tes racines,
 Sensible giroflée, amante des ruines,
 Et ton tribut fidèle accompagne nos rois ?
 Ah ! puisque la terreur a courbé sous ses lois
 Du lis infortuné la tige souveraine,
 Que nos jardins en deuil te choisissent pour reine ;
 Triomphe sans rivale, et que ta sainte fleur
 Croisse pour le tombeau, le trône et le malheur.”

TOMBEAUX DE SAINT-DENIS.

The common Wall-flower is a native of the south of Europe, and is found wild in Switzerland, France, and Spain ; and we may presume that it was one of the earliest flowers which was cultivated in our gardens, from its being so constantly found on the ruins of our oldest buildings. Turner, one of the earliest English writers on

plants, calls it wall-gelouer or hartis ease. Gerard names it wall-flower, yellow stocke gillo-flowers, and wall gillo-flower. It is the *Keyri* or *Keiri* of the Arabians; the *λευκόν* of the Greeks; the *Viola lutea*, and the *Leucoium luteum* of the Latins; the *Violettas amarillas* of the Spanish; *Viola gialla* of the Italians; the *Girofée des murailles*, *giroflier jaune violier*, *muret*, and *ravenelle* of the French; and the *Violieren* of the Dutch. The modern name of Cheiranthus for the Wall-flower and the Stock was given by Linnæus, who gave it this Greek name from *χειρ*, a hand, and *ἄνθος*, a flower, which he derived from the Arabic *Keiri*. It was by the same learned botanist, placed in the natural order, *Cruciformes*, because the flowers have only four petals, which expand in the form of a cross. It is also, and more correctly, ranked in the natural order *Siliquosæ*, because the seed is contained in a *Siliqua* (pod). The silique is a pod, consisting of two valves, and generally one dissepiment, extending its whole length, and the seeds are fixed on both sutures; it differs from the legume, (*legumen*), where the seeds are fixed on one and the same suture, but alternately upon the two valves.

The Wall-flowers which grow out of the crevices of old buildings are of a much hardier nature than those of the garden, for as they can receive but

little moisture by the fibres of their roots, their stem becomes firm and woody and able to bear the frost without injury, whereas those cultivated in the garden become succulent, and, consequently, more susceptible of cold. The two principal varieties of Wall-flowers are the yellow, and the red or bloody. These by intermixture of impregnation have created numerous trivial varieties, as the yellow striped with a reddish brown, or the red striped with yellow. Thompson, whose pen was not able to describe so sweet a flower by so terrible a name as that of bloody wall, distinguishes it as—

“The Yellow Wall-flower, stained with iron-brown,
And lavish stock, that scents the garden round.”

We have frequently sown the seeds of the rich Iron-brown Coloured Wall-flower on old walls, and they have uniformly degenerated into a plain yellow; we, therefore, consider this to have been the natural colour, and the dark tint to have been first caused by the impregnation of its relative the scarlet stock, as by blending these two colours a rich iron brown will be produced.

The Wall-flower has also been cultivated in a double state for more than two centuries and a quarter, as Gerard, in his description of this plant, says, “whereupon do growe most pleasant sweete

yellow flowers, very double; which plant is so well knownen to all that it shall be needlesse to spend much time about the description."

Parkinson is the earliest writer that notices the Wall-flower with striped or variegated petals. Gerard notices only the plain yellow variety.

A most beautiful variety of this plant has lately been introduced from Moscow, by Mr. Lambert, of Boyton House, Wiltshire, and which has been named the Chameleon Wall-flower, as its petals at first appearance are of a bright yellow, but gradually become paler, until they are nearly blanched white, after which they change to a purple tint, so that the top flowers are yellow, those in middle white, and the lower blossoms of a lilac or purple hue. This variety is perfectly hardy, but not permanent, as in some instances it has changed to a copper colour, and in others to a plain yellow or white. It appears to us a mixture of the Yellow Wall-flower with its kindred the White and Purple Stock.

We possess but few flowers that ornament the garden so gaily and so sweetly as the Wall-flower; the green of its foliage is of the most agreeable tint, and endures through the winter, often treating us with its fragrant and showy petals, amongst the earliest and the latest flowers that blossom, and when planted in clumps of six or

ten plants each, the effect is both gay and agreeable. By cutting off the branches of seed pods, they will blossom a second time, and we have often kept them for several years by this means, which also ensures flowers early in the spring.

The Yellow Wall-flower is the most conspicuously gay in the shrubbery, but the dark iron-brown is the most esteemed on the border of the florist. It frequently happens that some plants, when growing upon rich soil, produce flowers with five petals, it is the seed of these that should be principally saved, as they frequently produce double flowers.

April is the season recommended to sow the seeds of the Wall-flower, which are soon of sufficient size to transplant out, either in a nursery-bed or on the spots they are intended to embellish, but they should always be planted sufficiently early in the autumn to get a good rooting before the frost approaches, and the drier and poorer the ground the better will these plants endure the winter; but when planted in a rich compost of vegetable mould, cow-dung, and loam, well mixed, they arrive at a state of perfection scarcely surpassed by any European flower, particularly when potted in the spring, and kept in a north-east aspect, where they receive only about three hours sun each day. These should be housed

during the winter, giving them but little water until they begin to show flower buds, when they may be more freely watered, and if they prove of good kinds, they will be found to repay the attention by the beauty and size of their flowers.

The perfectly double varieties, being destitute of the organs of fructification, produce no seed, but may be propagated by slips planted in the spring, which readily take root if kept moist, but these seldom make such fine plants, or produce so large petals, as those raised from seeds that are saved from semi-double flowers.

COWSLIP. *Primula veris.*

Natural Order *Preciæ. Lysimachiæ*, Juss : a Genus
of the *Pentandria Monogynia* Class.

“ —— Cowslips wan that hang the pensive head.”

MILTON.

THIS favourite flower of our native fields has had its praises sung by our sweetest poets in a manner that revives the pleasures of our infant days, when gambolling on the grass we delighted in the sports of the Cowslip ball, catching and throwing at each other the floral globes we had formed by uniting the clusters of these fragrant blossoms.

“ How cheerful along the gay mead,
The Daisy and Cowslip appear !”

MILTON.

“ How exquisitely sweet
This rich display of flow’rs,
This airy wild of fragrance
So lovely to the eye,
And to the sense so sweet.”

G. B. ANDREINI’s *Adam.*

“ When April’s smiles the flowery lawn adorn,
 And modest Cowslips deck the streamlet’s side ;
 When fragrant orchards to the roseate morn
 Unfold their bloom, in heaven’s own colours dy’d.”

MICKLE.

“ The flowery May, who from her green lap throws
 The yellow Cowslip and the pale Primrose.”

MILTON.

This is the time when the village children remind us of the ancient games of Flora—

“ Now let us garlands weave
 Of all the fairest flow’rs,
 Now at this early dawn.”

ANDREINI.

“ — equal meed receive :
 At most such garlands from the field
 As Cowslips, Pinks, and Pansies yield,
 And rural hands can weave.”

SHENSTONE.

It is impossible for the most refined imagination to form a more delightful idea than Shakespeare has connected with this flower, in making Ariel sing in her freedom—

“ Where the bee sucks, there suck I ;
 In a Cowslip’s bell I lie :
 There I couch when owls do cry.”

Tempest.

Our poet also celebrates this flower in his *Midsummer Night’s Dream*, where, in a few

lines, he makes it subservient to the Queen of the Faries, describes the character of the corolla, and alludes to the institution of tall military couriers which were pensioned by Queen Elizabeth.

“ And I serve the fairy queen,
 To dew her orbs upon the green :
 The Cowslips tall her pensioners be ;
 In their gold coats spots you see ;
 Those be rubies, fairy favours,
 In those freckles live their savours :
 I must go seek some dew-drops here,
 And hang a pearl in every Cowslip’s ear.”

Milton describes Sabrina’s airy tread over this flower by the beautiful song of the goddess.

“ Whilst from off the waters fleet
 Thus I set my printless feet,
 O’er the Cowslip’s velvet head,
 That bends not as I tread.”

The calyx of the Cowslip is the most delicate all the shades of green which are presented to us by the vegetable kingdom, hence Hurdis calls it—

“ The love-sick Cowslip, that head inclines,
 To hide a bleeding heart.”

The last line is in allusion to the orange or red mark in the cup of the flower, and from whence it is often called the Freckled Cowslip.

“ — rich in vegetable gold
 From calyx pale the freckled Cowslip born,
 Receives in amber cup the fragrant dews of morn.”

Shakspeare refers to this red speckle, when he makes Iachimo describe Imogene as having

“ — on her left breast
 A mole cinque-spotted, like the crimson drops
 I the bottom of a Cowslip.”

The Cowslip is seldom found in the immediate neighbourhood of its relative Primrose, for whilst the modest Primrose partially conceals itself by the branches of shrubs, the Cowslip advances more boldly into the open fields, and decorates the sloping hills with its pendent umbels of fragrant blossoms. The corollas of the Cowslip are often gathered to make a kind of liqueur wine, which is thought to promote sleep. Pope observes—

“ — For want of rest,
 Lettuce and Cowslip wine: *probatum est.*”

The author of the celebrated Poem on Cider also recommends this wine, and says,

“ — Thy little sons
 Permit to range the pastures; gladly they
 Will mow the Cowslip Posies, faintly sweet,
 From whence thou artificial wines shalt drain
 Of icy taste, that in mid fervors, best
 Slack craving thirst, and mitigate the day.”

PHILIPS.

The flowers of the Cowslip are also frequently mixed with tea, to give it a flavour, and sometimes used alone in infusion, as they are thought to possess antispasmodic and anodyne qualities, and to be also mildly corroborant.

Cowslips were formerly esteemed good for pains in the joints and sinews, palsy, &c. and were therefore called *Arthriticæ* and *Herbæ Paralysis* by medical writers, for the same reason they were called Palsy-worts in English, and *d'Herbe à Paralysie* by the French. The French peasants call this flower, *Fleur de coucou*, from its blooming at the same time when the cuckow begins to sing, but its general name in that country is *Primevère* and *Primerole*.

The name of Cowslip seems to have originated from the Saxon word cuslippe, which is thought to have originated from the resemblance which the perfume of these flowers have to the breath of a cow, or from its being so closely pressed away by the lip of the cow in the pastures, where it is considered an injurious weed that occupies a space which clover or other nutritious plants should fill.

Silk worms will feed upon the leaves of the Cowslip, but their silk is of no value unless they are supplied with the leaves of the mulberry tree.

The leaves were formerly eaten in salad, but the ease by which we now procure lettuce and other exotic salad plants in our kitchen gardens, has banished those of our fields from the table.

OXLIP. *Primula elatior.*

“ I know a bank whereon the Wild Thyme blows,
Where Oxlip, and the nodding Violet grows.”

SHAKSPEARE.

THE Oxlip is so named from being a larger kind of Cowslip, and it appears to be the offspring of the Primrose impregnated by the Cowslip. Like the mother plant, it seeks the thicket and the hedge-rows, being seldom found in the open fields. It also assimilates with the Primrose in scent, but its umbellate flower-stalk proclaims it also a child of the Cowslip. It is from this plant we seem to have obtained through cultivation, that beautiful kindred flower the Polyanthus. The Oxlip is by no means so common as the Primrose or the Cowslip ; it loves a clayey soil, and deserves a more frequent situation beneath

the rose bushes of the garden than it generally occupies. Clumps of Oxlips are great ornaments to the shrubbery, and particularly so—

“ Till riper months the perfect year disclose,
And Flora cries exulting, ‘ See my Rose ! ’ ”

MRS. BARBAULD.

NARCISSUS. *Narcissus*

Natural Order *Spathaceæ*. *Narcissi*, Juss : a Genus
of the *Hexandria Monogynia* Class.

“ Thy sommer prowde, with diffadillies dight.”

SPENSER.

“ Foolish Narcisse, that likes the wat’ry shore.”

SPENSER.

“ ————— Jonquils,

Of potent fragrance”

THOMPSON.

THIS beautiful family of flowering bulbs, so celebrated by the ancient poets under the name of Narcissus, we shall notice in the order of their flowering, commencing with the species distinguished by the name of

DAFFODIL.

“ When early Primroses appear,
And vales are deck’d with Daffodils,
I hail the new reviving year,
And soothing hope my bosom fills.”

WILLIAMS.

This is one of the flowers which the daughter of Ceres was gathering when she was seized by Pluto.

“ Here, while young Proserpine, among the maids,
Diverts herself in these delicious shades ;
While like a child with busy speed and care
She gathers lilies here, and violets there ;
While first to fill her little lap she strives,
Hell’s grizly monarch at the shade arrives ;
Sees her thus sporting on the flow’ry green,
And loves the blooming maid as soon as seen.”

MAYNWARING’S *Ovid.*

Shakspeare alludes to this story in the “ Winter’s Tale” as well as to the early season in which the blossoms of the Daffodil appear.

“ ————— O Proserpina,
For the flowers now, that, frightened, thou let’st fall
From Dis’s wagon ! Daffodils,
That come before the swallow dares, and take
The winds of March with beauty.”

Milton has also noticed this early flowering species of the Narcissus, amongst the plants he selects to adorn the tomb of Lycidas, in which is—

“ ————— every flower that sad embroidery wears :
* * * * *
And Daffodillies fill their cups with tears,
To strew the laureat hearse where Lycid lies.”

This flower was evidently considered a kind of Lily by early writers, and we are of opinion that the name is a corruption of Dis's lily, as it is supposed to be the flower dropped from the chariot of that god in his flight with Proserpine. Skinner supposes it corrupted from *Asphodelus*. Spenser spells it Diffadillies, and in one instance he says—

“ Strew me the green round with Daffodowndillies,
· And Cowslips, and King-cups, and loved Lilies.”

Gerard, who wrote on plants in Spenser's days, also calls them Daffodowndillies. They were also called chalice flowers, from the nectary or cup being shaped like the chalice used at the communion-table. They are likewise called Lent Lilies, from their flowering at the season of Lent.

The Daffodil which flowers the earliest is the Spanish Daffodil, *Narcissus minor*. Parkinson notices this species as long back as 1620, yet it remains nearly a stranger in our gardens at the present day, although it stands the severity of our winters in almost any soil and situation, and propagates very fast by the roots. Notwithstanding the flowers are of a diminutive size in comparison to other daffodils, yet it makes a pleasing variety with the Snowdrop and other

early flowering plants, and gives a gaiety to the walks of the shrubbery when planted in large clusters.

Our native Daffodil, *Pseudo Narcissus*, is the next in succession, which also blossoms in March, to embellish our wet pastures, the banks of orchards, the borders of woods, and cottage gardens. We have many varieties of this species of *Narcissus*, all of which are important to the early decoration of our flower-garden, but more particularly so to the adornment of the shrubbery, as clumps of these gay yellow flowers enliven the plantation beyond those of any other flower which blossoms so early. They should, therefore, be planted with a liberal hand amongst the evergreens that are seen from the principal walks and windows of the house, avoiding, as much as possible, the appearance of the gardening art, by clumps at set distances. They should be scattered, as it were, from Nature's hand, sometimes half obscured by shrubs, and at others springing out of the green turf beneath the spreading branches of some sable-clad tree; for beauties, but half discovered, are the most coveted, as the charms of the moon's beams are increased by passing clouds.

Gerard tells us, as long back as 1597, that he received the Double Yellow Daffodil from his

friend Robinus, of Paris, and that the Yellow Spanish Daffodil “doth likewise decke vp our London gardens, where they increase infinitely.” Parkinson distinguishes it as the “Great Yellow Spanish Bastard Daffodil,” which is the largest of the genus, and bears the most magnificent flowers. Curtis, therefore, distinguishes it as the Great Daffodil, *Narcissus major*. It bears its fine golden chalice amidst petals of the same colour, on a stalk two feet in height. This species of *Narcissus* succeeds the common Daffodil in its time of flowering, being generally from three weeks to a month later before it bursts from its sheath, which is the involucrum called by botanists Spatha, *Spatha*; and hence Linnæus formed his natural order *Spathaceæ*, for all plants whose flowers proceed from a spathe. M. Jussieu has arranged these plants under a distinct order, which he terms *Narcissi*.

The single Daffodils require no farther attention than to observe the spot where they grow, so as not to cut their roots by the hoe or spade; but the double varieties should be taken out of the ground with other curious bulbs, for by remaining in the earth they will return to their natural single state, which is by the florists improperly termed degenerating. These bulbs should be replanted about the end of October,

observing to open a space of ground the size intended for the clump, and then cover them with the earth, which avoids the vacuum left about the roots when planted with a dibble.

NARCISSUS. *Narcissus.*

“ Narcissus fair,
As o'er the fabled fountain hanging still.”

THOMPSON.

THIS favourite flower has been made the emblem of egotism and self-love, from the beautiful and well-known story in Ovid's Metamorphoses of the lovely and coy Narcissus, who was changed into this plant, for slighting the fair Echo in favour of his own shadow.

“ Narcissus on the grassy verdure lies:
But whilst within the crystal font he tries
To quench his heat, he feels new heats arise.
For as his own bright image he survey'd,
He fell in love with the fantastic shade ;
And o'er the fair resemblance hung unmov'd.
Nor knew, fond youth ! it was himself he lov'd.”

The concluding lines of this pathetic poem are

so sweetly translated by Addison, that, although known to every admirer of the Narcissus flower, we cannot forbear repeating the moan of the languishing youth, and the responses of his slighted Echo—

“ She saw him in his present misery,
 Whom spite of all her wrongs, she griev'd to see.
 She answer'd sadly to the lover's moan,
 Sigh'd baek his sighs, and groan'd to ev'ry groan ;
 ‘ Ah youth ! belov'd in vain,’ Narcissus cries,
 ‘ Ah youth ! belov'd in vain,’ the Nymph replies.
 ‘ Farewell,’ says he ; the parting sound scarce fell
 From his faint lips, but she reply'd, ‘ Farewell.’
 Then on the wholesome earth he gasping lies,
 Till death shuts up those self-admiring eyes.
 To the cold shades his flitting ghost retires,
 And in the Stygian waves itself admires.

For him the Naiads and Dryads mourn,
 Whom the sad Echo answers in her turn ;
 And now the sister-nymphs prepare his urn ;
 When, looking for his corpse, they only found
 A rising stalk, with yellow blossoms crown'd.”

On this account the flower retains the name of Narcissus in all the enlightened countries of Europe, although some Etymologists derive the word Νάρκισσος, *Narcissus*, from Νάρκωσις, on account of its narcotic quality.

We have now many different species of this flower cultivated in our gardens, yet the ornamenting of our parterres with a succession of

early flowering bulbous plants has rather diminished than increased for some years past, and we cannot recommend a more desirable class of plants to the notice of the florist, than that of the *Narcissus*, one of which, distinguished as the Poetic or White *Narcissus*, is said to be indigenous to our soil, as also to the South of France, Corniola, Switzerland, as well as to the more genial climes where the poet gave it so much celebrity. This *Narcissus* seldom produces seed in England even by the assistance of cultivation, and we are, therefore, of opinion that the few plants which have been found at Shorne, between Gravesend and Rochester, as well as those discovered in Norfolk, are the offsets from imported plants, probably of as early a date as the time of the Romans, who, we may naturally conclude, would not fail to plant the flower of their favourite poet, when we discover that they paved the floors of their dwellings in this country with *tesellæ*, that represented his tales.

The Poet's *Narcissus* produces but one flower on each stalk, which inclines to one side and takes a horizontal position. The corolla is of a pure white, and expands quite flat, the petals being rounded at the points. The cup or nectary in the centre is very short, and fringed on

the border with a bright purple circle ; sometimes this flower is found with a crimson edge to the nectary, and we occasionally meet with them with two flowers issuing from one spathe. Lobel notices its cultivation in this country as long back as 1570, and Gerard has described and pictured four different kinds of these Purple-ringed Narcissuses, that ornamented British gardens in the time of Queen Elizabeth. The varieties of this species of *Narcissus*, flower from about the middle of April to the end of May. They have an agreeable perfume, and the Double White *Narcissus*, which is a variety of the poet's flower, is generally esteemed either in the garden or when planted in pots for the house, and but few flowers are better calculated to fill the vase of the saloon or ornament the epergne for the dinner-table.

The *Polyanthos* *Narcissus* is so called on account of producing many flowers on one stalk. The generic name of this species *Tazetta*, is from the Italian, and signifies little cup, as the nectary or chalice of this flower is small in comparison to many kinds of *Narcissus*.

This *Narcissus* is a native of Portugal, Spain, the South of France, Italy, and the Islands of the Archipelago, and the neighbourhood of Constantinople, as also of Japan. The Chinese call this species of *Narcissus*, *Shuey scen fa*, and it

is used by them for religious purposes at the new year. The bulbs are sent every year from Chinchew, being only kept at Canton during the time of their flowering. They are planted in pots made to retain water, filled with sand or small stones.

It is one of the most valuable of our flowering bulbs, both on account of the early season in which it blossoms, and the numerous flowers which it gives out from one stalk, as well as for its agreeable odour; on this account, the florists in Holland, Flanders, and France have taken great pains in improving it by cultivation, and raising numerous varieties of it from seed: their catalogues contain upwards of an hundred sub-varieties, which are distinguished by similar pompous and ridiculous names as the English florists now bestow on their Geraniums. The double-flowered Polyanthos Narcissus, has been cultivated in our gardens as long back as the time of Queen Elizabeth, as Gerard tells us it was sent from Constantinople “to the Right Honourable the Lord Treasurer, among other bulbed flowers.” We learn from the same author that his Lordship’s house was situated in the Strand, with a garden running down to the Thames, on whose banks a greater variety of plants have been naturalized from that time to the present day than

ever graced the shores of any other majestic stream, for there—

“ ——— sits enthron’d in vegetable pride
Imperial Kew by Thames’s glittering side ;
Obedient sails from realms unfurrow’d bring
For her the unnam’d progeny of Spring :
Attendant nymphs her dulcet mandates hear,
And nurse in fostering arms the tender year,
Plant the young bulb, inhume the living seed,
Prop the weak stem, the erring tendril lead ;
Or fan in glass-built fanes the stranger flowers
With milder gales, and steep with warmer showers.”

DARWIN.

The bulbs of this species of *Narcissus* should be planted in October, in good fresh earth of rather a light loamy nature, with a small portion of sand well mixed with it. Those bulbs that are planted in pots should receive but moderate watering, so as to keep up a slight moisture, but at the time of their flowering a more plentiful supply of water will greatly assist them. From the end of October to the middle of November is the proper time to place these bulbs in the glasses to flower with *Hyacinths*, and for this purpose the variety called the *Cyprus* *Narcissus* is the most desirable.

It should be observed not to place the same bulbs on water two successive years. After they have flowered, and the leaves are quite

decayed, they should be laid in a shady situation to dry, but not where they receive a draught of air, in this state they may be preserved until the season for planting them in the natural ground or in pots of earth.

The Sweet-scented Narcissus, *Odorus*, is admired for the size of its yellow flower, as well as its fragrance. This species, which is a native of the South of Europe, flowers in April.

JONQUIL. *Jonquilla.*

THE Jonquil, which in floral language is made the emblem of desire, is distinguished from other species of Narcissus by its rush-like foliage, and hence the name, which is derived from *juncus*, rushy. Gerard, and other old writers, call it “The rush Daffodill and Narcissus Juncifolius.” This is the most fragrant of all the species of the Narcissus, and is often found too powerful for small rooms. It flowers well in water, and forms a good figure in the grass with other Narcissuses, as its colour is of the brightest yellow. When planted in the open ground, it prospers

best in a south-east aspect, and it flowers stronger if an oyster shell or tile be put beneath the bulb to prevent the roots running too deep into the earth. The bulbs of the Single Jonquil may remain undisturbed in the earth for several years, but the double variety should be taken out of the ground when the leaves are quite decayed, as it will otherwise return to its natural single state, to the disappointment of the admirers of double-petaled flowers.

When planted in the open garden, the Jonquil should be placed in clumps of considerable size, as it then makes an agreeable figure both by its rushy foliage and its fine yellow flowers, and its roots are less likely to be cut up or injured than when scattered three or four in a bunch in various parts of the border. As Jonquils and the more tender Narcissuses are liable to be injured by the winds, we recommend that they should be planted in such situations as are sheltered from the west and south-west wind by evergreen shrubs, which will also be found to lengthen the duration of the flowers by shading them from the afternoon sun, and these blossoms will appear to greater advantage when contrasted with the dark foliage of evergreen trees.

The hardier kinds of Narcissuses should also be planted at the edge of ornamental waters,

particularly where there are small islands or necks of land running into lakes, for here they will not only contrast well with the blue waters, but will have their beauties reflected in the stream. Keates observes—

“ What first inspired a bard of old to sing
Narcissus pining o'er the untainted spring ?
In some delicious ramble he had found
A little space, with boughs all woven round ;
And in the midst thereof a clearer pool
Than e'er reflected in its pleasant cool
The blue sky here and there serenely peeping
Through tendril wreaths fantastically creeping.
And on the bank a lonely flower he spied,
A meek and forlorn flower with nought of pride,
Drooping its beauty o'er the watery clearness,
To woo its own sad image into nearness.
Deaf to light Zephyrus, it would not move ;
But still would seem to droop, to pine, to love.
So, while the poet stood in this sweet spot,
Some fainter gleamings o'er his fancy shot ;
Nor was it long ere he had told his tale
Of young Narcissus, and sad Echo's bale.”

ANEMONE. *Anemone.*

Natural order, *Multisiliquæ*. *Ranunculaceæ* Juss: a Genus of the *Polyandria Polygynia* Class.

“ From the soft wing of vernal breezes shed,
Anemonies.”

THOMPSON.

“ That veteran troop who will not for a blast
Of nipping air, like cowards, quit the field.”

MASON.

“ And coy Anemone, that ne'er uncloses
Her lips until they're blown on by the wind.”

HOR. SMITH.

THE Greeks named this flower Anemone from “*Ανέμος*,” the wind, because it flowers both in a windy season, and in exposed windy situations.

The ancients made this flower the emblem of sickness. Pliny tells us that the magicians and wise men in old times attributed wonderful powers to this plant, and ordered that every person should gather the first Anemone he saw in the year, repeating at the same time, “ I gather thee for a remedy against disease.” It was then devoutly placed in scarlet cloth and kept undisturbed, unless the gatherer became indis-

posed, when it was tied either around the neck or arm of the patient.

Some suppose that the Anemone was made the emblem of sickness in allusion to the fate of Adonis the favourite of Venus, who changed his body into this flower after he had been killed by a boar which he had wounded in the chase.

“The flying savage, wounded, turn’d again,
Wrench’d out the gory dart, and foam’d with pain.
The trembling boy by flight his safety sought,
And now recall’d the lore which Venus taught.
But now too late to fly the boar he strove,
Who in the groin his tusks impetuous drove:
On the discolour’d grass Adonis lay,
The monster trampling o’er his beauteous prey.”

* * * * *

“ Yet dares not Venus with a change surprise,
And in a flow’r bid her fall’n hero rise !
Then on the blood sweet nectar she bestows,
The scented blood in little bubbles rose :
Little as rain drops, which flutt’ring fly,
Born by the winds along a low’ring sky.
Short time ensu’d, till where the blood was shed,
A flow’r began to rear its purple head :
Such as on Punic apples is reveal d,
Or in the filmy rind but half conceal’d.
Still here the fate of lovely forms we see,
So sudden fades the sweet Anemone.
The feeble stems, to stormy blasts a prey,
Their sickly beauties droop and pine away.
The winds forbid the flow’rs to flourish long,
Which owe to winds their name in Grecian song.”

EUSDEN’S *Ovid.*

It is related by other mythologists, that Adonis was restored to life again by Proserpine, on condition that he should spend one half of the year with her and the other with Venus. This is thought to imply the alternate return of summer and winter. The festivals of Adonis commenced with mournful lamentations and finished with joy and gladness, which would seem to indicate a belief of his return to life.

In all ages there appears to have been the same love of meeting in large assemblies, no matter for the cause, whether to deplore the fabled death of Adonis, as the ancients did, or as in modern times, to eat a dinner for the benefit of the Greek cause against the Turks—or to dance a French quadrille at a London Theatre by way of stamping a favourable impression on the Spanish independence.

The Anemone was held in great estimation by the Romans for the purpose of forming wreaths for the head, and there is scarce any flower better calculated to be artificially imitated for the purpose of ornamenting the temple of Venus; for as its flowers are of such various colours, the Venuses of every tint, from the blackest child of Africa to the fairest daughter of Britain, may suit their complexions by wreaths of Anemonies.

At what period our ancestors first called this plant by the Greek name is uncertain. Turner writes on it by that appellation in 1568, and observes that “it maye be called in English Rose persely, because there groweth a floure like a single rose in y^e middle of this herbe; which is very lyke persely in the leaves that are aboute the rote.”

That the Anemone was a favourite flower, and sought after with diligence to embellish gardens in the age of Elizabeth, will appear by an extract from Gerard’s Herbal of 1597, who says, “The stock or kindred of the Anemones or wind flowers, are without number, or at the least not known vnto any one that hath written of plants. For Dodoneūs hath set forth five sorts: L’Obelius eight: Taber Montanus, ten: myself haue in my garden twelve different sorts: and yet I do heare of diuers more, differing verie notably from any of these; euery newe yeere bringeth with it newe and strange kindes. And euery countrey his peculiar plants of this sorte, which are sent vnto vs from farre countries: in hope to receive from vs such as our countrie yeeldeth.”

This excellent old writer on plants also notices the four species of Anemonies which are indigenous to this country, which proves that a dili-

gent search was then made to discover the number of our native plants, and when we reflect that they were separated into families without any settled order of classification, we cannot but admire with what judgment and care they were arranged.

Although these native kinds of Anemonies seldom are seen in the parterre of Flora, they deserve a notice and a situation amongst flowering shrubs, particularly as they cover the earth with blossoms at the early season of March, April, and May, and flourish under trees and in situations where the greater variety of plants will not live. The Wood Anemone, *Nemorosa*, bears a like flower and should be kept distinct from the Blue Mountain Anemone, *Apennina*. This species loves a light loamy soil, and may be planted in more open situations than the former. Its purple buds and delicate lilac petals are very ornamental when planted in large patches. This species has been found in the wild state, near Harrow on the Hill, at Lord Spencer's Park at Wimbledon, in a wood by Luton Hoe in Bedfordshire, and at Berkhamstead in Hertfordshire. It grows naturally near Rome, and likewise on the Apennines.

The Yellow Wood Anemone, *Ranunculoides*, should also be planted beneath the trees and

shrubs of our plantations for the sake of its golden colour.

The pasque flower Anemone, which bears the Italian name of *Pulsatilla*, because its downy seeds are driven about by the winds, loves more open situations, and is admirably adapted to ornament hilly situations by its violet-coloured flowers which blossom in April and May. There is a variety of this species with white petals, and another with double flowers.

The roots of all these native Anemonies may be procured in the woods, and taken up at the season the leaves decay, to transplant in the shrubbery or to ornament the walks of the wilderness plantations, and which but few flowers do more effectually in the spring.

"thickly strewn in woodland bowers,
Anemonies their stars unfold."

THE GARDEN ANEMONIES.

THIS exotic family of plants has been imported from most parts of Europe as well as from North America, to embellish and enliven our parterres at the earliest dawn of spring, and when we take

into account the infinity of varieties and the brilliancy of their numerous colours, we cannot refrain from expressing our regret that the Anemone should be so sparingly cultivated as it is at the present day.

The Hortus Kewensis notices twenty-one distinct species of this plant, and Martyn enumerates twenty-eight, besides varieties of every species which have been obtained by seed. The Anemonies are generally divided into two distinct families by the florists under the name of *Coronaria* and *Hortensis*. The latter expands its six petals in the form of a star, and hence is called the Star Anemone. This species was introduced by our forefathers previous to 1596, and has been so improved by some careful cultivators that it may justly rank amongst the most elegant as well as the most showy of our early flowers.

Its colours run through all the shades of crimson, scarlet, purple, blue, and yellow, down to pure white, with all the delicate intermediate tints of peach-blossom, violet, pink, and primrose, and frequently the petals are beautifully striped or exquisitely shaded from the fullest of each colour to the softest stain of each dye. These flowers are equally admired in the single state, semi-double, or when all the filaments are con-

verted into petals. The Star Anemone grows naturally in Switzerland, Provence, Italy, and Germany, as also in the vicinity of Constantinople, from whence Gerard tells us it was originally brought. Mr. Hobhouse informs us that he found these plants blooming in wild profusion under the hedges and beside the paths between Smyrna and Bournabat. The Turks distinguish those with double flowers by the name of *Giul*, and *Gulcatamer*, and the variety with cut or parsley-leaved foliage *Lalé benzede* and *Galipoli lalé*, whilst those with single flowers are named *Binizate* and *Binizade*.

The *Coronaria* or Poppy Anemonies were originally brought from the Levant, and were known in our gardens as early as the Star Anemone, but their cultivation was carried to a great extent both in Holland and in France before they were much known in England. Mr. Ray enumerates near three hundred varieties of Anemonies, and our modern seedsmen offer us nearly two hundred varieties of the Poppy Anemone, through all the varying hues of the last kind, and still more diversified in the shades of their double petals, we shall therefore desist from description, and say with Miss Mitford,

" 'Twere hard to sing thy varying charm."

As our object is to improve the appearance of the garden rather than to give the nurseryman directions, we shall not speak of Anemone beds, but advise the best method of planting clumps of these flowers, whose gaiety so considerably contributes to lengthen the floral year.

To flower these plants in the greatest perfection a suitable compost must be prepared of good loam and rotten cow-dung, adding more or less of the latter according to the lightness or richness of the loam. This should be well mixed, and if prepared a year before and frequently turned over, so much the better. Some persons prefer a clayey loam with a fourth part of rotten dung. Where the Anemonies are to be planted let holes be dug of the size the clumps are to be formed, of about eighteen inches deep, and filled about six inches with well rotted dung, as the bottom of melon or cucumber beds. This space must then be filled with the compost or mixed earth, leaving it a few days to settle before the roots are planted. Observe to place that side of the roots next to the earth in which the decayed rudiments of small thready fibres are seen, then cover them about two inches deep with the prepared soil.

This may be done about the middle of September, with a second planting in October, and

a third in November, by which means the clumps will flower in succession during the spring. Some roots should also be reserved for the spring planting which will flower in the summer, and those planted as late as August will flower in the autumn. In choosing roots of Anemonies those that are fresh, plump, and of a moderate size should be selected, for large roots that are hollow in the centre never blow strong. The roots may be divided to increase the best varieties, but care must be taken not to break off the little tubers as every one of these will produce a plant. The time to take up the roots will be observed by the decaying of the leaves, which is generally about the month of June or July, according to the time of their flowering: but they must in no case be suffered to remain in the ground after the proper time, for in wet years the roots will shoot afresh and be thereby materially weakened.

It is recommended to wash the roots when taken out of the ground, and then to spread them on a board or mat in a dry shady place. When perfectly dried, they are more securely kept in bags, hung up to the ceiling of a dry room, than when kept on shelves or boxes, where the mice will frequently destroy them.

As the roots of Anemonies bear a considerable

price, we shall notice the best mode of raising them from seeds, first describing the criterion of a fine double Anemone; and although the perfectly double flower produces no seed, it will serve as a government in the choice of those single and semi-double flowers which we recommend the seed to be saved from.

The stem should be strong, elastic, and erect, and not less than nine inches high. “The blossom, or corolla, should be at least two inches and a half in diameter, consisting of an exterior row of large substantial well-rounded petals, or what is termed guard-leaves, at first horizontally extended, and then turning a little upwards, so as to form a broad shallow cup, the interior of which should contain a great number of long small petals, imbricating each other, and rather reverting from the centre of the blossom. The colour should be clear and distinct when diversified in the same flower, or brilliant and striking if but simple, as blue, crimson, or scarlet, &c., in which case, the bottom of the broad exterior petals is generally white; but the beauty and contrast is considerably increased when both the exterior and interior petals are regularly marked with alternate blue and white, or pink and white, &c. stripes, which, in the broad petals, should not extend quite to the margin,”

The seed being very light and downy, must be gathered from time to time as it opens, for it will otherwise be blown away by the first breeze of wind. In August a bed of good mould should be prepared, and the seeds being mixed with sand, so as to prevent their falling in lumps, must be strewn as regularly as possible, and then some earth should be lightly sifted over the bed about a quarter of an inch thick. If the season should prove dry, the bed must be watered in the most gentle manner so as not to wash the seeds out of the ground. For this purpose a watering-pot should be used, the nose of which should be perforated with very small holes, that will discharge only fine streams of water. It is also advisable to cover the beds with a mat during the great heat of the day, but always attending to the removing them at sunset, so that the bed may have the advantage of the moist dews and gentle showers. The young plants appear in about ten weeks after they are sown, and they will then require care to protect them from severe frosts, which often injure them in the months of February and March, if not screened by some fence from the cutting winds of that season. In the following autumn the beds should be carefully weeded, and about a quarter of an inch of additional mould should be placed over them. The

plants generally flower the second year, after which the roots may be taken up as before directed.

We shall close our history of the Anemone, with an anecdote related by l'Abbé la Pluche, who states that a Parisian florist, by the name of Bachelier, having procured some very beautiful species of these plants from the East, kept them to himself in the most miserly manner for ten years, during which time neither friendship nor money could obtain the least root of one of these rare plants from this selfish florist. A witty member of the French parliament, vexed to see one man hoard up for himself what ought to be distributed to beautify gardens in general, paid him a visit at his country-house, where, in walking round the garden, and observing the Anemones were in seed, let his robe fall upon them as if by accident, by this device he swept off a considerable number of the little feathery seeds which stuck fast to it. His servant, whom he had purposely instructed, wrapped them up in a moment, without exciting suspicion or attention. The innocent theft was made known to the friends of the member, who enjoyed the joke against the niggardly florist, and they by this project soon spread the young plants over the Parisian gardens.

HYACINTH. *Hyacinthus.*

Natural Order *Liliaceæ*.—*Coronariæ*, Lin. *Asphodeli*, Juss: a Genus of the *Hexandria Monogynia* Class.

“ And all about grew every sort of flowre,
To which sad lovers were transformde of yore ;
Fresh Hyacinthus, Phœbus paramoure
And dearest love.”

SPENSER'S *Faery Queen.*

“ The melancholy Hyacinth, that weeps
All night, and never lifts an eye all day.”

HURDIS.

THE Hyacinth, so celebrated in the songs of the poets, from the time of Homer to the present day, is made hieroglyphical of play, or games, in allusion to the fabulous origin of this favourite flower, which mythologists tell us sprang from the blood of Hyacinthus, a youth greatly beloved both by Apollo and Zephyr; but who preferring the Sun to the Winds, created a jealousy in the bosom of the latter god, which caused his destruction.

Hyacinthus, being at quoits with Apollo, Zephyr, unperceived, took the opportunity of revenging himself on his rival, by causing him to

become the instrument of the death of their favourite ; for, whilst Apollo's quoit was in the air, Zephyr blew it from its course towards the head of the unfortunate youth. Ovid, however, mentions the circumstance as follows :—

“ A well-pois'd disk first hasty Phœbus threw,
 It cleft the air, and whistled as it flew ;
 It reach'd the mark, a most surprising length,
 Which spoke an equal share of art and strength.
 Scarce was it fall'n, when, with too eager hand,
 Young Hyacinth ran to snatch it from the sand ;
 But the curst orb, which met a stony soil,
 Flew in his face with violent recoil.

 As in a water'd garden's blooming walk,
 When some rude hand has bruis'd its tender stalk,
 A fading Lily droops its languid head,
 And bends to earth, its life and beauty fled ;
 So Hyacinth, with head reclin'd, decays,
 And, sick'ning, now no more his charms displays.

 Quick to his aid distress'd Apollo flew,
 And round the hero's neck his arms he threw ;
 But whilst he held him to his throbbing breast,
 And all the anguish of his soul exprest,
 His polish'd limbs, by strange enchantment's pow'r,
 Shoot into buds and blossom into flow'r,
 His auburn locks in verdant foliage flow,
 And wreaths of azure flo'rets shade his brow.”

OVID.

“ Nor are the Spartans, who so much are fam'd
 For virtue, of their Hyacinth ashamed ;
 But still with pompous woe and solemn state,
 The Hyacinthian feasts they yearly celebrate.”

LEID.

An annual solemnity, called Hyacinthia, was held at Amyclæ, in Laconia, in honour of Hyacinthus and Apollo, which lasted three days, the first of which was observed by affected mourning for the death of Hyacinthus, during which time none appeared with their usual garlands about their heads, and they refused to eat bread, or to sing in honour of Phœbus ; but the two following days were spent in the games customary at ancient festivals, and even the slaves were liberally entertained during this period, and the altars of Apollo were loaded with the accustomed victims.

Homer mentions the Hyacinth amongst the flowers which formed the genial couch of Jove and Juno.

“ Thick new-born Violets a soft carpet spread,
And clust’ring Lotos swell’d the rising bed,
And sudden Hyacinths the turf bestrow,
And flow’ry Crocus made the mountain glow.”

Iliad, Book 14.

Crowns of Hyacinths were worn by the young Greek virgins who assisted at the weddings of their friends. Some authors suppose the Red Martagon Lily to be the poetical Hyacinth of the ancients, but this is evidently a mistaken opinion, as the azure blue colour alone would decide ; and Pliny describes the Hyacinth as having a sword.

grass, and the smell of the Grape Flower, which agrees with the Hyacinth, but not with the Martagon. Again, Homer mentions it with fragrant flowers of the same season of the Hyacinths. The poets also notice the Hyacinth under different colours, and every body knows that the Hyacinth flowers with sapphire-coloured purple, crimson, flesh, and white bells, but a Blue Martagon will be sought for in vain.

The English Hyacinth, *Nutans*, or *Non Scriptus*, commonly called the Harebell, has scarcely been less celebrated by our native poets than that of the ancients by their fables. It is hardly possible for a person of a poetical imagination to pass our sloping hedge-rows when covered with the azure bells of this native Hyacinth, mixed, as they generally are, with the delicate colour of the Primrose, without having their ideas softened into song, when they

"Behold the woody scene
Deck'd with a thousand flow'rs of grace divine."

ARDREINT.

Milton says—

"I know each lane, and every alley green,
Dingle, or bushy dell of this wild wood,
And every bosky bourn from side to side,
My daily walks and ancient neighbourhood."

Comus.

Mrs. Charlotte Smith, who spent her youth at Bignor Park, one of the most romantic and beautiful spots beneath the Sussex Downs, tells us—

“ In the lone copse, or shadowy dell,
Wild clustered knots of Harebells blow.”

For this sweet spot we may justly borrow the lines of Milton, calling it

“ A wilderness of sweets ; for Nature here
Wanton'd as in her prime, and play'd at will
Her virgin fancies, pouring forth more sweet,
Wild above rule or art, enormous bliss.”

The distinguished family who now reside at Bignor Park have too correct a taste to destroy the natural beauties of the spot, which our fair poetess has made celebrated, either by the introduction of the axe, or the line and rule, yet we perceived here

“ Flowers worthy of Paradise.”

Shakspeare's magic pen alone is sufficient to stamp celebrity on any plant it has glided over; for, however slightly he touches on it, it is fully painted to our senses.

“ ————— With fairest flowers,
Whilst summer lasts, and I live here, Fidele,
I'll sweeten thy sad grave : thou shalt not lack
The flower that's like thy face, pale Primrose, nor

The azured Harebell, like thy veins ; no, nor
The leaf of Eglantine, whom, not to slander,
Outsweeten'd not thy breath."

The fair poetess, who personated our bard's Perdita so charmingly, contemplates on our native Hyacinth under the name of Bluebell.

" Bluebell ! how gayly art thou drest,
How neat and trim art thou, sweet flow'r ;
How silky is thy azure vest,
How fresh to flaunt at morning's hour !
Couldst thou but *think*, I well might say
Thou art as proud in rich array
As lady Blithesome, young and vain,
Prank'd up with folly and disdain,
Vaunting her pow'r,
Sweet flow'r !"

MRS. ROBERTSON.

Mr. W. Brown says—

" The Harebell for her stainless azured hue,
Claims to be worn by none but those are true."

This flower is called Harebell, from the campanula, or bell-shape of its flowers, and from its being found so frequently in those thickets most frequented by hares.

The name of Bluebell is a sufficient distinction for those cottage children who know but few besides their native plants, but we have occasionally found them in coppices with a pure white corolla. Gerard tells us, that they have been

found with “a faire Carnation colour;” but we should suspect that these were the remains of the bulbs brought into this country by the Romans, as the places noticed, where they have been found, are known to have been the stations of these people when in this part of the world.

In the time of Queen Elizabeth, when the high-plaited ruff was worn both by gentlemen and ladies, the juice of the bulbs of this plant was used to make starch, and also to paste books, and to fix feathers upon arrows instead of glue.

Dioscorides tells us, that this root will procure hair on bald and beardless men. We presume it was to be used in the manner of glue, as is now said to be practised by some mustachoed beaux.

Gerard calls this plant “Blew Harebel, or English Jacint,” which was evidently from the French *Jacinthe*. The term of *Non Scriptus* was applied to this plant by Dodonæus, because it had not the Ai, Ai on the petals, and therefore could not be the *Hyacinthus Poeticus*.

GARDEN HYACINTH. *Orientalis.*

“ Hyacinth, with Sapphire Bell
Curling backward.”

“ Some deep empurpled ——,
Some as the Rubin laughing sweetly red,
Some like fair Emeraudes not yet well ripened.”

HAD the Oriental Hyacinth been disregarded by the poets, it could not have failed claiming our notice and admiration by its extreme delicacy of colouring, elegance of form, and delightful fragrance, which fits it alike for the garden of choicest plants, or the vase of odorous flowers. Hence, no wonder that Phœbus became enamoured with its beauty, and Zephyrs sighed to enjoy its sweet breath: that our artists should invent glasses for the bulbs, and our fair countrywomen should foster them with such care in their saloons.

The Hyacinth may be considered as supreme amongst the flowers of the Spring as the Rose is amongst those of the Summer, and its charms have rendered it a successful rival to the Tulip even in the hearts of the Dutch florists. It is a native of the Levant, and grows abundantly about Aleppo and Bagdat, where it flowers naturally in February. Lepechin found it in Russia

not only with purple corollas, but with yellow flowers also. These beautiful flowers appear to have been common in our gardens prior to 1597, as Gerard does not mention them as being rare in his time; but observes, "These kinds of jacints have been brought from beyond the seas, some out of one countrey, and some out of others, especially from the East countries, whereof they tooke their names *Orientalis*."

It is probable that these bulbs and many seeds of eastern plants were brought to this country during the early part of the reign of Elizabeth, as we find that about the year 1561 she enabled Anthonie Jenkinson and others to visit Persia on a trading speculation in raw silk, &c., and in which they eventually succeeded; and Monsieur de Thou remarks, that this company of the English also obtained the exclusive privilege of importing all manner of foreign commodities into Russia, and by this support they were encouraged to visit the several provinces of the East more carefully than other nations could do.

The Dutch, who at that period were the greatest florists in Europe, soon turned these bulbs to account, and it is rather singular that neither the French nor the English should ever have made the attempt of raising flower bulbs for the market; and even the rearing them from seed in

private gardens is seldom, if ever practised in this country, even in situations that offer all the advantages of soil, which the Dutch are said to possess in so high a degree for bulbous flowering plants.

We are satisfied that if it should become the practice to raise our own bulbs from seed produced in this country, our Hyacinths would not be found to degenerate so soon, and we should produce much finer flowers of this kind than what at present embellish our borders. They would be more perfectly naturalized to our soil and climate, and more interest would be excited in our florists to rival each other in producing the finest plants of this beautiful flower. It is admitted that the time required (which is five years) to raise these bulbs from seed to a state fit for the market, is a long period for a planter to wait for a return, but when once this is accomplished, the succession goes on annually with as much regularity as a crop of seeds of any description, and when we consider the high price which bulbs of good varieties fetch in the shops of our seedsmen, it must appear to be a most lucrative branch of gardening.

The cultivation of Hyacinths receives more attention, and is in higher estimation with Dutch florists at present, than that of tulips. The Hy-

acinth is certainly a very superior kind of flower to the Tulip, but we presume that the great attention given to it by the Dutch is owing to the increased demand from London and Paris, where the roots are sent in large cases and casks, and where, from our own observations, we conclude that nearly three-fourths of the bulbs that are imported are lost through carelessness after they have once flowered, particularly those that are grown in glasses.

It is calculated that more than a hundred English acres are occupied for rearing bulbous plants, principally Hyacinths, near the village of Overveen, in the neighbourhood of Haarlem, where the best growers keep about 50,000 bulbs as breeders, and these florists now enumerate upwards of 2000 varieties of the Hyacinth. The list of one florist at Haarlem enumerates more than 800 kinds of double-flowered Hyacinths, besides about 400 varieties of the single kind.

Peter Voerhelm was one of the earliest cultivators of the Double Hyacinth, which was about the beginning of the last century. Previously to his time, the single kind only had been propagated. This florist named his first Double Hyacinth *Mary*, but the kind is now lost, and his third double flower was called, *The King of Great Britain*, and this is now the oldest Double Hy-

acinth known, a single bulb of which used to bring the price of a thousand florins, or one hundred pounds sterling, and about seventy years back, two hundred pounds was no uncommon price for a single bulb of a favourite Hyacinth. At present about ten pounds is the general price given for the finest bulbs, and from one to ten shillings for the varied sorts ; what are called the common mixtures, are sold from two to three pounds a hundred.

The criterion of a fine Double Hyacinth consists in its stem being strong, tall, and erect, garnished with numerous and large bells, each supported by a short and strong peduncle, or foot-stalk, in a horizontal position, so that the whole may have a compact pyramidal form, with the upper flower perfectly erect. The flowers should be large, and perfectly double, that is, well filled with broad bold petals, appearing rather convex than flat or hollow. The flowers should occupy about one half the length of the stem. The colours should be clear and bright, whether plain yellow, red, blue, or white ; or variously intermixed and diversified in the eye ; which is thought to give additional lustre and elegance to the Hyacinth. Strong bright colours are in greater request, and bear a higher price than

such as are pale. Under bad treatment, good Hyacinths will degenerate in two or three years; but in Holland they have been preserved perfect for nearly a century.

The Hyacinth has a coated bulb, that is, it consists of a number of concentric lamina, like the onion, and it is hence termed *bulbus tunicatus*; but the natural history of the Hyacinth differs as much from the onion in the economy of its nature as in its perfume.

Every body knows that the bulb of the common onion is exhausted by its flower stem, and that when it has performed its oviparous duties, as ordained by nature, there are no remains of the bulb left—not so with the Hyacinth. There nature works in a more complicated manner, for whilst the stem is sent out of the earth to form its seed, the bulb is forming a new germ or bud within the next coat or circle of the lamina, and thus whilst the flower stem is exhausting the old germ or heart of the bulb, a regeneration is taking place within the body for the succeeding year, nor is this all, for as the Hyacinth possesses a viviparous nature also, it throws off perfect plants from its side beneath the earth.

Who can look into these mysterious works of nature without having his mind enlightened, and

his admiration increased towards the omnipotent Being

“ whose sun exalts,
Whose breath perfumes, and whose pencil paints
The Hyacinth.”

Some varieties of the Hyacinth do not so readily throw off young bulbs as others, but require all the nourishment to form their flowers, and support the seed vessels. In this case a simple expedient is resorted to, if the variety be scarce and valuable. The base of the bulb is slightly cut or notched in three or four places ; which hinders the plant from exhausting itself in the production of a flower stem, and at the same time induces a tendency in the bulb to throw out off-ssets at the wounded places, and these off-ssets soon become independent plants, with all the character of the parent bulb.

To raise Hyacinths from seed is doubly desirous, as it increases the quantity and also the variety of this admired flower. Plants that have a strong and straight stem, and a regular and well formed pyramid of bells that are semi-double, should be selected for seed. They should not be gathered till they have become perfectly black and ripe, at which time the pericarpium will appear yellow on the outside, and will begin to open. The stem, with which the seed is con-

nected, is then to be cut off, and placed in a dry airy situation, but not in the sun, where it may remain until the time of sowing, which is either about the end of October or the beginning of March. The seeds should be sown in pots or boxes filled with compost, as will be described. The seeds should be as regularly sown as possible, and then covered with the compost about half an inch thick. These pots, or boxes, should be placed in a warm situation for the winter. They will never require water or other attention, excepting to keep the boxes free from weeds and the frost. At the approach of the second winter, an additional stratum of about half an inch of the compost must be spread over the pots or boxes, and about the middle of July in the third year, the bulbs may be taken up, dried, and treated in the same manner as old bulbs or offsets. Some of the bulbs may be expected to flower in the fourth year, and others in the fifth and sixth, according to their strength. The Dutch florists consider it a successful sowing if they procure four or six good varieties out of each thousand bulbs so raised. Maddock says we must be content if we find one flower in five hundred deserving a name or place in a curious collection; but for ourselves we should prefer seeing the four hundred and ninety-nine common varieties

flowering at one time on our parterre, than a single plant of the most curious variety ; not but that we would wish them all to be of the best kinds if possible ; but in Hyacinths, as in Violets, we covet quantity, both to gratify the sight and the smell. Those for the house, or that are intended to be sheltered by awnings, should be of the most curious kinds, whilst those of least attractions may form clumps in the open borders, but where they are in some degree screened by shrubs or taller plants.

Off-sets will bloom the second year, and tolerably strong the third, if properly treated. They may be planted soon after they are taken from the old bulbs, and it is desirable to form a separate bed for these young bulbs, and which should be in an open part of the garden that is screened from the north and eastern winds. The bed should be a few inches above the common level of the garden, so that superfluous moisture may run off, and for this end it is advised that the beds be formed of a rounding or convex shape. The bulbs should be covered about two inches deep with the compost.

The compost most esteemed at Haarlem for growing Hyacinths consists of pure white sand, rotted leaves of trees, fine peat earth, and a small proportion of thoroughly rotted cow dung, and

this prepared soil is renewed annually after the bulbs are lifted in summer. The compost in which they grew is removed to the depth of about nine inches, and the sub-soil is digged over; a new layer of compost of equal depth is afterwards introduced; and in this the choice bulbs are again planted in the autumn. The compost in which the Hyacinths grew, descends the following year, first to the Tulips, and then to the Narcissus, &c., so as to give them all a regular change of soil, adding more cow dung or more sand to the compost, as the nature of the succeeding plants may require.

From the middle of October to the middle of November is the best time for placing the Hyacinth's bulbs in the ground, for when planted earlier they appear above the ground in the middle of winter, and if neglected later, the bulbs will be weakened by their natural tendency to vegetate. The bulbs may be placed from six to nine inches apart, and it is advisable to place a small quantity of sand beneath each bulb, to prevent the earth adhering too closely to them, and they should be placed on the beds in the manner recommended in planting the Narcissus, and not with a dibble of any kind.

It is the practice to plant Hyacinths alternately on the beds according to their colours; but when

they are planted in the flower-garden, or on the projecting borders of the shrubbery, they will be found to have a much better effect when clumps are formed of distinct colours.

The principal Hyacinth growers in Holland take up their bulbs about a month after bloom, or as soon as the plants begin to appear yellow and decayed. They then cut off the stem and the foliage close to the bulb, or within about half an inch of it, but leave the fibrous roots attached to the bulb ; the bulbs are then placed on the same beds on their sides, with the points towards the north. They are then covered with dry earth or sand, about half an inch thick, in the form of a ridge or cone, and in this state they are left to dry or ripen gradually, for about three weeks. They are then taken up, and their fibres gently rubbed off, after which they are laid in a dry room for a few days, and then cleared from soil or loose decayed coats, &c., and their off-sets separated. The bulbs should then be placed in shallow drawers, where the air can circulate around them. Some persons place them with the base of the bulb upwards, but the most material thing is to keep them from damp, and place them where there is a free circulation, as on a lattice shelf, or in open wicker baskets, with little

sticks across to separate each layer of bulbs, and these baskets may be suspended to the ceiling to keep them from vermin.

The Hyacinth is one of the plants that thrive best in a saline atmosphere, and is, therefore, calculated to embellish the gardens on the sea coast; it loves a sandy soil, and we recommend a mixture of sea sand in preference to any other, whenever it can be procured. When planted in pots, it should be observed to select those of the deepest make, and which should be filled with a sandy loam or earth approaching as near to the compost recommended as possible. We know of no flower that will flourish in so great perfection in the saloons of London as the Hyacinth when placed in glasses, and for this purpose, we should recommend those of green glass, as the common white glass throws an injurious light on the roots. Nature tells us that the parts of the plant which are destined for the earth cannot be kept too much in darkness; whereas the plant whilst growing cannot receive too much light and sun, and should therefore be placed on a table near the window, unless the frost is severe, when it may be placed over the chimney to prevent the water from being frozen, but the heat is liable to draw the plants up too weakly.

to flower well, therefore they should only be placed over the fire-place when the frost is so severe as to freeze in other parts of the room.

The beginning of November is early enough to place the bulbs in the glasses, which may be done from that time to the end of February, according to the season they are wished to flower in. The glasses should be filled with soft water, with a small quantity of nitre in each, and we do not recommend the water to be changed oftener than once a month; but when the plants begin to grow, it should be observed to keep the glasses filled, so that the bottom of the bulb touches the water, as a great exhaustion takes place at that time. The plants will be strengthened by having as much free air as the season of the year will admit of; but we should not forget that *Hyacinthus* prefers the beams of Phœbus to the breath of Zephyr; for if the latter is allowed to break or damage the foliage, the plant will be materially injured in its flowering, and when in full flower, it should not be placed where the sun throws his rays too powerfully, as this will considerably lessen the time of its duration.

It has been ascertained that the *Hyacinth* will grow and flower in the water without sending out fibrous roots. In the year 1787, M. le Marquis de Gouffier exhibited to the Royal

Society of Agriculture, in Paris, a glass, with the bulb of a Hyacinth turned the base upwards; in this state it sent down a stem and leaves into the water, but the bulb did not send out roots upwards, the leaves were very green, but the petals of the flowers, which should have been blue, were of a discoloured white. This experiment proves how much the foliage of plants has the power to assist in their growth, since they can even subsist without the aid of the root.

TULIP. *Tulipa.*

Natural Order *Coronariæ*, *Liliaceæ*. Juss : a Genus
of the *Hexandria Monogynia* Class.

“ Then comes the Tulip race, where beauty plays
Her idle freaks, from family diffus'd
To family, as flies the father dust,
The varied colours run ; and while they break
On the charm'd eye th' exulting florist marks,
With secret pride, the wonders of his hand.”

THOMPSON.

THIS flower, so much admired in the eastern parts of the world on account of its splendour and variety, has, from time immemorial, been made the emblem by which a young Persian makes a declaration of love. Chardin tells us, that when these young turbaned swains present a Tulip to their mistress, it is their intention to convey to her the idea, that like this flower, they have a countenance all on fire, and a heart reduced to a coal.

The Turks regard this flower with so much delight, that a Feast of Tulips is celebrated annually in the Grand Seignor's Seraglio, the

description of which, when related to us in all the flowery garb of their language, leaves even the delineation of the fairy scenes of the Arabian Night's tales in the eclipse.

Vases of the purest crystal, filled with the gayest Tulips the world produces, are scattered over the scene, like the stars which look down upon them for number ; galleries, amphitheatres, and pagodas, are erected, and covered with lights that form garlands of emeralds, sapphires, rubies, and diamonds, entwined with lights that present to the imagination the sparkling of every jewel which nature has produced or art polished ; showers of rose-water refresh the air, and the very tapers shed the most exquisite odours ; the banks are covered with carpets, whose colours are as vivid as the clouds which surround the setting sun ; pyramids of cooling fruits meet the eye at every turn, whilst innumerable birds of song, whose golden cages are suspended by strings of pearl, seem to mistake the scene for the arrival of Phœbus, and being awoke by the delights of the feast, mix their warbling with the melodious sounds of the instruments which seem touched by invisible musicians.

In the centre of the seraglio a splendid pavilion shades the Sultan, who carelessly reposes on the skins of the most costly and curious ani-

mals, with all the nobles of his court in their richest robes and shawls, seated at his feet, to behold the winding dances of the lovely women of his court, in all the luxurious display of their light and sparkling attire, and who sometimes encircle and at others glide around the vases of Tulips, whose beauty they celebrate in song and action. During these festivals, Cupid often urges his votaries to dare the bow-string of the Sultan, by making a sighing Selim present a Tulip to a languishing Fatima.

This gay flower having been obtained from the Turks, was called *Tulipa*, from the resemblance of its corolla to the eastern head-dress called *Tulipan* or *Turban*, and from hence our name of Tulip, as well as that of the French *Tulipe*, the Italian *Tulipano*, and the German *Tulpe*.

Moore alludes to the similarity of the Tulip to the Turban in his Lalla Rookh.

“ What triumph crowds the rich Divan to-day
With turban’d heads, of every hue and race,
Bowing before that veil’d and awful face,
Like Tulip-beds, of different shape and dyes,
Bending beneath th’ invisible west wind’s sighs.”

We are not able to discover any mention of the Tulip in the works of Pliny, which

induces us to think that it is not an indigenous plant of the Levant, but that it was introduced from Persia and other eastern parts in later days, and that it has since so naturalized itself as to appear like an indigenous plant. Where the climate allows the Tulip to propagate itself by seed so readily as in the neighbourhood of the Levant, it is not extraordinary that it should be found growing in the wild state as it is frequently discovered in the vicinity of Constantinople. Mr. Hobhouse tells us that he found the Tulip growing spontaneously under the hedges between Smyrna and Bournabat. But this flower appears to have been scarce at Constantinople even so late as the middle of the sixteenth century, as in the year 1554 Auger Gislen Busbec (*Busbequius*) being at the Porte as Ambassador from the Emperor Ferdinand I. of Germany, sent both seeds and the bulbs of the Tulip to Vienna, with an observation that the Turks charged a high price for these flowers, which would not have been the case had the Tulip been then growing spontaneously in that country*.

This is the first notice we have of the Tulip which was afterwards figured by Conrad Gesner

* We have already observed under the proper head that Europe is indebted to Busbec for the common Lilac-tree.

who has been with justice denominated the German Pliny. This excellent writer of Natural History, Botany, and Medicine, tells us in his additions to Cordus, that he first saw the Tulip plant in the year 1559, in the garden of John Henry Harwart, at Augsburg. From its having been figured and made generally known in the works of Gesner, the common Tulip has very properly been named *Tulipa Gesneriana*.

Balbinus asserts, for the honour of Prague, that the Tulip was first sent to that city by Busbec, from whence they were afterwards spread all over Germany. C. Clusius, the celebrated Botanist of Arras, who introduced the Horse Chesnut (*Aesculus*) through the means of the Imperial Ambassador at the Porte, tells us that *Busbequius* received a great quantity of the seed together with many bulbs of the Tulip from Constantinople, on the year that he, Clusius, went to Vienna. Busbec going to France left his Tulip bulbs under the care of Clusius, who thinking them old and withered concluded they would come to nothing, and therefore committed them to the ground in a heap, and to his astonishment they produced a great variety of flowers.

Clusius also gave more than a hundred of the bulbs to an apothecary at Vienna to be pre-

served in sugar, in the same manner as the roots of the Orchis, with a view to ascertain whether they had not the same qualities. It is also related in Martyn's edition of Miller, that a merchant of Antwerp had a cargo of Tulip roots as early as 1562, and taking them for a sort of onion, ordered some to be roasted under embers, and ate them with oil and vinegar like common onions: the rest he set in the kitchen garden among the cabbages, where most of them perished, except a few that George Rye, a merchant of Mechlin took under his care, and which produced a variety of beautiful flowers.

It is also related that a sailor having taken some goods to a Dutch merchant, had a herring given him for his breakfast, but seeing what he supposed to be a kind of small onions lying on the counter, the tar carelessly took up a handful which he immediately ate with his dried fish. These proved to have been Tulips of so much value that it was estimated a magnificent breakfast might have been given to the heads of the Dutch government for less expense than the cost of the sauce which the sailor so inadvertently took with his salt herring.

The Tulip was first introduced into England when the sceptre of these realms was swayed by a female monarch, who by encouraging her

subjects to make commercial visits to distant countries, was the means of procuring many valuable and rare plants that have since naturalized themselves to our soil, so as to gratify the sight as well as the palate. We are able to state the time when this gay flower first flourished in our parterres with more accuracy than can be given to most other plants of that early period of our garden history.

In the history of plants which Doctor William Turner dedicated to Queen Elizabeth in the year 1568, the Tulip is not mentioned, but in the remembrances for Master S. by Richard Hakluyt, in 1582, we are told that "now within these four years there have been brought in England, from Vienna in Austria, divers kinds of flowers, called Tulipas."

And that excellent vegetable historian Gerard gives us an account of the Tulip, which also fixes its first introduction at the same period, *viz.*, 1577. This author says in his work, which bears date 1597, "my louing friend Master James Garret, a curious searcher of Simples, and learned Apothecarie in London, hath vnder-taken to finde out if it were possible, the infinite sorts by diligent sowing of their seedes, and by planting those of his owne propagation, and by others received from his friends beyond the seas,

for the space of twentie yeeres not being yet able to attaine to the end of his trauaile, for that each new yeere, bringeth foorth new plants of sundrie colours not before seene: all which to describe particularlie, were to roule *Sisiphus* stone or number the sandes.” The same author says “Tulipa groweth wilde in Thracia, Cappadocia, Italie; in Bizantia about Constantynople, at Tripolis, and Alepo in Syria, from whence I haue receiued plants for my garden, and Master Garth, a worshipful gentleman, and Master James Garret, apothecarie, also for their gardens, where they flourish and increase, as in their own natvie countrey.” Amongst the varieties which Gerard particularizes are some that continue to be very rare even to this day. “We have (says this writer) one of great beautie, and verie much desired of all, with white flowers dasht on the backside, with a light wash of watchet colour. There is another also in our London gardens, of a snow-white colour: the edges slightly washt ouer with a little of what we call blush colour. We have another like the former, sauing that his flower is of a straw colour.”

It was towards the middle of the seventeenth century that the rage for flowers, and particularly for Tulips, was carried to such an excess both in

Holland and in France, as to produce bankruptcy and ruin to many families; and we are told that the *Tulipomania*, for so it was justly termed, was entered into with as much avidity for a time as the Mississippi and South-Sea schemes; which were attended with such ruinous consequences. It would be almost impossible for us to credit the extraordinary accounts handed down respecting the high prices given for Tulips by the Dutch florists of that age, were we not acquainted with their gambling speculations in this bulb, which carried them to much greater excess than their real fondness for flowers. Betting to a ruinous amount was often made respecting the eventual superiority of promising seedling bulbs, and for the possession of breeders of high merit, from which fine seedlings might be expected, as large a sum was given as the fleetest race-horse of the British turf ever sold for.

About the year 1636, this spirit of floral gambling was carried to such excess at Haarlem, that during three years it is said to have yielded to that city a sum not less than ten millions sterling, for the price of these bulbs rose higher than that of the most precious metal. For a single Tulip, to which they had given the fine name of *Semper Augustus*, 4600 florins, a beautiful new carriage, two horses, with harness, &c., was

given ; and another of the same kind sold for 13,000 florins. Twelve acres of land were given for a single root, and engagements to the amount of 5000*l.* were made for a superior Tulip during the height of this mania ; and when a bidder could not be found to offer a sum equal to the ideal value of a fine flower of this kind, it was frequently disposed of by way of lottery or raffle.

We are told of a person who possessed a very fine Tulip, but finding there was a second root of the same nature in Haarlem, he repaired to that place, and, after having purchased it at an enormous price, placed it on a flag-stone, and pounded it to a mummy with his foot, exclaiming, with exultation, now my Tulip is unique ! In another instance, we are told of one who possessed a yearly rent of 60,000 florins, and who reduced himself to beggary in the short space of four months by purchasing flowers. Crabbe says—

“ With all his phlegm, it broke a Dutchman’s heart,
At a vast price with one lov’d root to part.”

The Dutch government were at length obliged to issue a proclamation to suppress this ruinous excess of the votaries of Flora.

In Paris the prices given for flowers were nearly as extravagant, but the rage soon gave way to other fashionable follies in that gay city,

without the interposition of government. It is probable that the unsettled state in which this country was in that time prevented, in a great measure, the infection of the *Tulipomania* in England.

As the Tulip is but rarely propagated by seed in this country, we shall briefly explain the nature of a breeder; it is a bulb which has attained maturity, but is not too aged to have lost its vigour, and which is considered at its zenith in the eighth or ninth year from the seed. When such a Tulip throws up a strong tall stem, headed by large petals, blunt, or rounded at the end; and if it be self-coloured, or of one uniform equal colour on both sides of the petals; if the base be either pure white, or bright yellow, and the anthers and stigma black, or very dark, it is accounted a breeder of the first-rate qualities; and the bulb of such a breeder is planted deeper than usual in a sheltered and sunny situation, and the greatest care is taken to prevent its leaves from being injured by wind or hail; the stem is tied to a stake, the corolla is protected from the scorching rays of the sun as well as from the rain, and the perfecting of the capsule is encouraged; the seeds are carefully gathered when ripe, and from these seeds, in a course of years, many fine varieties of variegated flowers are

expected, partaking of the fundamental good properties of the breeder.

“ These brilliant hues are all distinct and clean,
No kindred tint, no blending streaks between ;
This is no shaded, run off.”

When the self-colour of the petals of a breeder begins to *break*, the bulb is regarded as past its highest vigour ; no judicious florist, therefore, ever sows the seeds of variegated, or aged Tulips, but, on the contrary, the capsules of these are cut off as soon as the flowers have wholly decayed, to prevent an unnecessary expenditure of the juices of the bulbs.

The Tulip was regarded as a sovereign amongst the flowers of the English gardens about the beginning of the eighteenth century ; but when America began to pour her plants into our *parterres* in such profusion as took place between the years 1730 and 1740, the taste for Tulips gave way for that of plants of greater novelty, and it has, as Loudon observes, become neglected by the higher classes, and descended into the gardens of tradesmen and operative manufacturers ; but this cannot lessen the beauty of the Tulip, nor can we deem any flower-garden complete that is deficient in these gaily painted and enlivening flowers ; nor do we consider the Tulip

so deficient in its botanical attractions as modern florists make it. Of the varieties of Tulips now cultivated in this country, some idea may be formed from the catalogue of Mason, for the year 1820, where we have the names of six sorts of early Tulips, four of *perroquets*, or middle blowers, twenty-two double sorts, and upwards of six hundred single late sorts.

The criterion of a perfect Tulip of the late flowering kind, is, that “ the stem should be strong, elastic, and erect, and about thirty inches above the surface of the bed. The flower should be large, and composed of six petals : these should proceed a little horizontally at first, and then turn upwards, forming almost a perfect cup, with a round bottom, rather wider at the top. The three exterior petals should be rather larger than the three interior ones, and broader at their base : all the petals should have perfectly entire edges, free from notch or serrature ; the top of each should be broad and well rounded, the ground colour of the flower at the bottom of the cup should be clear white, or yellow, and the various rich-coloured stripes, which are the principal ornament of a fine Tulip, should be regular, bold, and distinct on the margin, and terminate in fine broken points, elegantly feathered, or pencilled. The centre of each leaf or petal should

contain one or more bold blotches, or stripes, intermixed with small portions of the original, or breeder colour, abruptly broken into many irregular obtuse points. Some florists are of the opinion that the central stripes, or blotches, do not contribute to the beauty and elegance of the Tulip, unless confined to a narrow stripe exactly down the centre, and that it should be perfectly free from any remains of the original, or breeder colour: it is certain that such appear very beautiful and delicate, especially when they have a regular narrow feathering at the edge; but the greatest connoisseurs in this flower unanimously agree, that it denotes superior merit when the Tulip abounds with rich colouring, distributed in a distinct and regular manner throughout the flower, except in the bottom of the cup, which, it cannot be disputed, should be a clear bright white, or yellow, free from stain or tinge, in order to constitute a perfect flower."

The Tulip when raised from seed differs so materially from the parent plant that we can never expect to procure the same variety, but by its viviparous nature the kinds are propagated with all the character of the old bulb. Thus, whilst it runs into a thousand varieties by its oviparous powers, it remains steady when propagated by offsets. The natural history of the

Tulip also differs materially from that of other bulbs, and is therefore worthy of more attention than we generally bestow upon those objects which do not continually present themselves to the eye. The Tulip has what is termed a solid bulb, and sends its stem from the centre, but it does not possess the power of forming a germ in the old bulb like the coated bulb of the Hyacinth, for the bulb of the Tulip is entirely exhausted by the act of flowering and forming seed, and no part of the old bulb remains excepting the dry outer husk, or coat, but the stem is attached to the stool of the bulb, and to which is also fixed an entire new bulb that contains the germ which holds the flower for the succeeding year. If this bulb be carefully dissected in the winter, the flower, which was destined to charm the admiring eye in the following spring, will be perfectly seen in miniature. The offsets are weaker and smaller bulbs that require from two to four years before they produce flowers: these should be separated from the large bulb when taken out of the ground, but the small bulb that is formed under the husky coat, and which is the one that succeeds the flowering bulb, should not be removed, or injured.

The young physiologist cannot have a better example given him of the harmony and unity of

the various parts of a plant in its process towards performing its destined duties to nature, which are to propagate its species, than the Tulip presents, for the most indifferent observer must be struck with the wonderful security with which the parts of fructification are guarded from the night-air and tempestuous weather by the petals, which form themselves into the shape of an egg, and so closely are they shut, that neither damp air nor wind can enter to retard the formation of the pollen, for sooner will the wind snap the stem than separate the petals, although they regularly open to admit the rays of the sun to mature the parts which are necessary to the formation of the seed. In cold and uncongenial seasons, the petals retain their concave shape, and act as so many reflectors to assist the ripening of the pollen, whilst in dry and hot seasons, the petals curl backwards, so as to throw off the too powerful rays of the sun, but continue to close towards sunset, until the impregnation of the stigma has taken place, after which the petals decay and fall off, leaving the capsule to benefit by all the nourishment the stem affords, and to enjoy the light and air uninterrupted.

Florists, who are careful of their choice Tulips, erect frames with awnings over their beds, as by this means they are sheltered from tempes-

tuous weather, and also from the too great heat of the mid-day ; by this precaution, the ripening of the pollen is retarded, and consequently the corolla retains its beauty for a greater length of time, and excessive heat frequently causes the colours to run and intermix, so as to destroy the elegance and beauty of the flower.

The Dutch florists treat their Tulips in a similar manner to what has already been observed of the Hyacinth, respecting the mode of planting and the nature of the soil, excepting that the Tulip is placed in the more tenacious soil of the two.

Hogg recommends a fresh, rich, loamy soil, of rather a sandy nature, which should be dug at least twelve months before it is used, and to which a small portion of well rotted dung should be added. He tells us, that an intelligent old Tulip grower assured him, that the best compost he had ever mixed for these bulbs “ was three-fourths rich yellow loam ; one-fourth leaf mould ; one-sixth two years’ old horse dung ; and one-eighth sea-sand, well incorporated, and laid in a bed, or stratum for the plants, two feet deep.”

We have a decided objection to Tulip beds in pleasure gardens ; first, on account of the formality which long or square beds give to the general scene, and next that these beds become

blanks for the remainder of the year, which destroys the effect of other plants. Tulips that are not of the first rate varieties, may be made to add greatly to the gaiety and beauty of the garden when they are judiciously planted in clumps of from six to eighteen in a spot. Situations that are sheltered from the winds should be chosen, as also where a partial shade is afforded from the afternoon sun. By this manner of planting bulbous flowers, the patches of ground required, are not larger than will be found necessary between the clumps of later flowering plants, whose branches will occupy so much of the spot made vacant by the loss of the Tulip, as to be unperceived in the later season of the year. The Tulip bulbs should be so allotted to the grounds, as to embellish those spots that are most deficient in flowers at the season of their blooming, which is confined to the months of May and June, excepting the dwarf early blowing Tulips, *suaveolens*, which usually flower in April.

The proper time for committing these bulbs to the ground, is from the end of October to about the middle of November, but not later, and a circular spot of from two to three feet in diameter will be sufficient to plant about eighteen bulbs. Having prepared the spots, lay little

patches of sand where each bulb is to be placed ; then gently cover them with sand, or a very light sandy soil, forming little pyramids over each bulb ; after this lay the compost gently over the clump, so as to cover the bulbs about three inches in depth, and the spot should be rather higher than the general surface of the border, so that superfluous water may run off by the convex shape of the clump. The brown coat of the bulb should be carefully taken off when it is placed in the ground, but the root must not be injured in performing this operation.

The time for taking up the bulbs will be shown by the decay of the stem and the leaves ; they should then be placed in a dry, airy, shaded situation, until the season for planting ; their outer skins must by no means be disturbed until the moment they are to be covered with earth.

The dwarf early flowering Tulip is the kind used for forcing in pots, and these prosper better in earth than when placed on water, although the latter mode is frequently adopted, but the bulbs uniformly perish after having flowered in water.

LILY OF THE VALLEY. *Convallaria Majalis.*

Natural Order *Sarmentaceæ*. *Asparagi*. Juss : a Genus of the *Hexandria Monogynia* Class.

" Sweet flower o' the valley wi' blossoms o' snow,
 And green leaves that turn the could blast frae their stems ;
 Bright emblem o' innocence, thy beauties I lo'e,
 A bune the king's coronet 'circled wi' gems !

There's nae tinsel ahint thee, to make thee mair bright,
 Sweet Lilly ! thy loveliness a' is thin ain,
 And thy bonny bells danglin' sae pure and sae light,
 Proclaim thee the fairest o' Flora's bright train."

J. L. S.

THE flowery month of May produces no plant with a more exquisite fragrance, or of a more delicate form, than are combined in the Lily of the Valley.

In floral language it is made to represent a Return of Happiness, because it announces by its elegance and its odour the happy season of the year.

The graceful manner in which these perfumed bells are suspended on the stem, and the agree-

able contrast which their broad leaves of bright green have to the snowy corollas, could not escape the notice of our poets. Bernard Barton thus speaks of this flower :—

“ _____ and sweetest to the view,
The Lily of the vale, whose virgin flower
Trembles at every breeze beneath its leafy bower.”

Mr. Leigh Hunt calls them—

“ _____ the nice-leaved lesser Lilies,
Shading, like detected light,
Their little green-tipt lamps of white.”

Keates says—

“ No flower amid the garden fairer grows
Than the sweet Lily of the lowly vale,
The queen of flowers.”

Hurdis moralizes on this flower that flourishes so well in the shade, where gayer plants would not exist—

“ to the curious eye
A little monitor presents her page
Of choice instruction with her snowy bells,
The Lily of the Vale. She nor affects
The public walk, nor gaze of mid-day sun:
She to no state or dignity aspires,
But silent and alone puts on her suit,
And sheds her lasting perfume, but for which
We had not known there was a thing so sweet
Hid in the gloomy shade. So when the blast

Her sister tribes confounds, and to the earth
 Stoops their high heads, that vainly were expos'd,
 She feels it not, but flourishes anew,
 Still shelter'd and secure. And as the storm,
 That makes the high elm couch, and rends the oak,
 The humble Lily spares. A thousand blows,
 That shake the lofty monarch on his throne,
 We lesser folks feel not. Keen are the pains
 Advancement often brings. To be secure,
 Be humble ; to be happy, be content."

When poets thus sweetly endeavour to reconcile us to humble stations, their works may be compared to Lilies of the Valley, which give pleasure to all that behold them, and can never be found offensive by any rank or station of men. Prior, after looking at this flower, wrote—

" Why does one climate and one soil endue
 The blushing Poppy with a crimson hue,
 Yet leave the Lily pale, and tinge the Violet blue."

These are reflections which flowers bring to our contemplation, and which must always end in our admiration of the infinite wisdom of the Creator, who formed man with mind, and the Lily with fragrance.

Prior adds—

" Take but the humblest Lily of the field ;
 And if our pride will to our reason yield,

It must by sure comparison be shown,
That on the regal seat great David's son,
Array'd in all his robes, and types of pow'r,
Shines with less glory than that simple flow'r."

This native flower did not fail to catch the attention of our great dramatic bard, whose pen could not touch the humblest plant without portraying its character to the life, and his happiest similes are often taken from flowers.

" Shipwreck'd upon a kingdom, where no pity !
No friends ! no hope ! no kindred weep for me !
Almost no grave allow'd me ! Like the Lily,
That once was mistress of the field; and flourish'd,
I'll hang my head, and perish."

The Lily, for its delicate whiteness, has been as frequently used as the pure snow, as a comparison for the complexion of our fair belles—

" Oh ! had the monster seen those Lily hands
Tremble, like aspen leaves, upon a lute,
And make the silken strings delight to kiss them ;
He would not then have touched them for his life."

Keates goes still farther, for, in his *Endymion*, he poetically paints—

————— " Valley-Lilies whiter still
Than Leda's love."

This elegantly modest plant formerly grew in our woods and valleys in great abundance, but

the increase in the number of our gardens, and the high state of cultivation of the country in general, have rendered the plant rare in its natural state, but it is cherished in the garden by all the admirers of good flowers. Gerard tells us as late as 1597, that it then grew abundantly on Hampstead Heath, also on "Bushie heath" now Bushy park, likewise near Lee in Essex, and it has been found in most counties of England, and is indigenous to most parts of Europe from Italy to Lapland; it grows abundantly in the woods of France and Germany. In the latter country it is called *Meyen Blumlen*, which is similar, to the low Dutch *Meyen Bloemkins*, May-flower. In French it is named *Muguet* and *Muguet de Mai*, as well as *lis des vallées*. The Italians call it *mughetto*, *giglio convallio*, and *giglio delle convalli*. In the time of Queen Elizabeth it was called "Conual Lilly, May Lillies, Lillie of the Vallie, and Liriconfancie." (Gerard, p. 333.)

The name of Lily has been very improperly given to this species of *Convallaria*, as it has not the least affinity with the Lily either in its root, fruit, or flower. We presume that it was called a Lily from the purity of its white corolla, for even, at the present time notwithstanding we have Orange and Scarlet Lilies, we attach an

idea of delicacy to the very name of Lily. As it grows spontaneously in shady valleys, it is natural to call it the Lilly of the Valley. The name of *Convallaria* is derived from *Convallis*, a valley. It was called May Lily, from the month in which it flowered.

The proper situation for this plant in the garden is the most rural and rustic part, where it is partially shaded by shrubs and trees, and it flowers even better in a north aspect than when fully exposed to the noon-day sun. It will grow in almost any earth, but it produces most flowers in a loose sandy soil that is rather poor than otherwise, for when planted in a rich garden mould the roots spread and multiply rapidly, but the plants give but few flowers, and like most other creeping rooted plants, it seldom produces seed where it can propagate itself so readily by the nature of its roots. From this economy of nature an observing gardener will be taught to transplant many kinds of his fruit-trees into poorer soil, when the richness of the earth forces the growth of the tree too rapidly to form its fruit.

The Lily of the Valley is a desirable creeper for the shady banks of lakes and ornamental streams, and we love to meet its grateful fra-

grace beneath the pendulous branches of the Babylonian Willow, although

"Nymphs and shepherds dance no more
By sandy Ladon's lilyed banks."

MILTON.

The autumn is the proper season for placing these perennial fibrous roots in the ground, where they should be covered with about two inches of earth, and not be disturbed oftener than every third or fourth year, as they seldom flower strong or plentifully after being removed. The plants will require no other attention than that of keeping them free from weeds, and thinning the roots about once in three or four years, according to the nature of the soil and the increase of the plants.

The Lily of the Valley is one of the flowers that bears forcing in pots, and as but few plants are more agreeable for the house in the months of March and April, this mode of flowering the *Convallaria Magalis* should never be omitted by the florist who has the opportunity of doing it; and we strongly recommend the potting of these plants abundantly for the town, which at any reasonable price will never return unsold from the market, for it is a flower worthy of Paradise, and,

“Whoever a true epicure would be.
May there find cheap and virtuous luxury.”

COWLEY.

These plants are so numerous in the woods of Eileriede, in the neighbourhood of Hanover, that the ground in many places is completely covered with them, and the air scented for a considerable distance by their agreeable perfume. These woods are regularly visited on Whit-Monday by numerous parties from Hanover, who go to gather these May-flowers, and the forest on that day is a scene of rural festivity and mirth. Cottages are erected for the sale of coffee, and other refreshments, and neither the pleasures of tobacco or the twirling waltz are omitted on this occasion. The roads leading to the forest are thronged by persons of all ages from the earliest dawn to the closing of the day, and few are the houses in the city of Hanover that are not furnished with the Whitsuntide Bouquet of Lilies of the Valley.

“——— and ye, whose lowlier pride
In sweet seclusion seems to shrink from view,—
You of the *Valley* nam'd, no longer hide
Your blossoms meet to twine the brow of purest bride.”

BARTON.

The flowers of this plant possess not only an agreeable odour, but also a fragrance that is

refreshing and highly medicinal against nervous affections and many diseases of the head. The water distilled from these little corollas was formerly in such great repute that it was kept only in vessels of gold or silver, and hence *Matthiolus* calls it *Aqua aurea*, golden water. It was esteemed as a preventive against all infectious distempers. Miller tells us in his *Bot. Off.* that these flowers are of great service in all disorders of the head and nerves, as apoplexy, epilepsy, convulsions, vertigo, &c., &c.

Geoffroy directs, for the distillation of the water, that it should be prepared from the fresh-gathered flowers, whilst wet with the morning dew, in a water bath, and that the water thus obtained be poured upon fresh flowers and distilled again, and repeated in the same way for several times, until it becomes very fragrant. In a similar manner also the spirit is directed to be made by Etmuller; macerating the flowers wet with the dew in good spirit of wine, and drawing off the same spirit by a water-bath from fresh flowers three or four times, by which means a most valuable spirit will be obtained, which he greatly extols in head-aches, nervous affections of all kinds, hysterics, and faintings, &c.

In Germany it is common to make a wine of the flowers, by drying them in the summer, and,

in the time of vintage, mixing them with grapes when pressed. This wine is prescribed in cephalic disorders ; and also, as a cordial in the cardiac passions, and lipothymy.

The flowers as well as the roots when dried and pulverized are a celebrated Ptarmic. *Raii. His. Plant.* Its errhine properties are held in estimation at the present day ; when snuffed up the nostrils it excites a discharge of mucus, and affords great relief in all affections of the head, and its operation this way is gentle, though it sometimes induces sneezing. Ettmuller a celebrated physician and botanist of Leipsic, who flourished about the end of the seventeenth century, gives the following excellent formula for a cephalic snuff.

“ Of the dried flowers of the Lily of the Valley, and of the leaves of marjoram, a drachm each, in powder, mix them well together with half a scruple of the essential oil of marjoram, and use it as snuff.”

Of the virtues of the Lily of the Valley, Ettmuller goes so far as to say,

“ *Quod specifice armabit importentes maritos ad bellum
venerum.*”

Dr. James says, “ these flowers being ana-

lyzed, after a long maceration, yield several acid liquors, a good deal of concreted volatile salt, and a great quantity of oil. Thus we may believe they contain a good deal of sal ammoniac and sulphur allayed with a little earth."

The English gardens now possess several varieties of the Lily of the Valley, amongst which is the white with double flowers, the single and double red, and a variety with larger corollas that are variegated with purple. This latter kind is greatly esteemed in Paris, from whence it was first brought to this country; but as it does not increase so fast as the other varieties, it still remains more rare than we could wish to find it in the country in general.

The *Convallaria Japonica*, *Ophiopogon*, or Snake's-beard, was first brought to this country from Japan, in the year 1784, and although its culture is as easy and its nature as hardy as the indigenous Lily of the Valley, it has not yet become common. It flowers in September of a fine blue colour, and it is esteemed for its fruit, which is partly obscured by its foliage.

We have also three other distinct species of *Convallaria*, that are natives of our woods, and which have been named Solomon's Seal, in English, and *Sceau de Salomon* and *Signet de Salomon*.

in French, and *Sigillo di Solomone* in Italian, because on cutting the root transversely, characters appear that have resemblance to a seal. Dioscorides says that the root of this plant pounded and laid on fresh wounds heals and seals them up, and it is on this account that Gerard considers its name to have originated. It appears to have been a plant of great medical celebrity in the reign of Elizabeth, for a medical author of her day gravely tells us, “The roots of Salomon’s Seale, stamped while it is fresh and greene, and applied, taketh away in one night or two at the most, any bruse, blacke, or blew spots gotten by fals, or woman’s wilfulness, in stumbling vpon their hastie husband’s fists, or such like.” The same author adds, “Galen saith, that neither herb nor root hereof is to be giuen inwardly; but note what experience hath found out, and of late daies, especially among the vulgar sort of people of Hampshire, which Galen, Dioscorides, or any other that hath written of plants, haue not so much as dreamed of, which is: That if any of what sexe or age soeuer that chance to haue any bones broken, in what part of their bodies it be, their refuge is to stampe the rootes heereof, and giue it vnto the patient in ale to drinke, which soddereth and gleweth together the bones

in very short space, and very strongly, yea, although the bones be but slenderly and vnhandsomely placed and wrapped vp. Moreover the said people do giue it in like maner vnto their cattle, if they chance to haue any bones broken, with good successe, which they do also stampe, and apply outwardly in manner of a pultis, as well vnto themselves as their cattle." He continues, " That which might be written of this herbe, as touching the knitting of bones (and that truly) would seeme vnto some incredible, but common experience teacheth, that in the worlde there is not to be found another herbe compareable to it for the purpose aforesaide."

(*Gerard.*)

The French Herbarists call it *l'herbe dela rupture*, which insinuates that it was esteemed in that country for the same qualities, but we suspect that modern practice has discovered the inefficacy of the juices of this plant to the extent of the virtues given it by our forefathers, as we hear no more of its use in medicine at present, than we do of its forming a substitute for bread, which it did in times of scarcity in ancient days. The Turks, who have neglected to improve their country by cultivation, continue to eat the roots of this plant as we eat asparagus.

All the different species of these plants are of an elegant and rather singular shape, which entitles them to a situation in the shady parts of our gardens, but more particularly so in the grove, and amongst the shrubs of the wilderness walks ; they are of the same easy propagation as the Lily of the Valley.

PERIWINKLE. *Vinca.*

Natural Order *Contortæ*. *Apocineæ*. Juss. A Genus
of the *Pentandria Monogynia* Class.

“ Nor are the plants which England calls her own
Few, or unlovely.”

MASON.

“ There sprange the Violet al newe,
And fresh Pervinke, rich of hewe.”

CHAUCER.

THE Father of English Poetry frequently notices this flower by a name that was evidently derived from the French, *Pervenche*, and from hence the modern name of Periwinkle is a corruption.

“ There lacked no floure to my dome,
Ne not so moche as floure of bromē,
Ne Violet, ne eke Pervinke,
Ne floure none that men can on thinke.”

CHAUCER'S *Romaunt of the Rose.*

It is the *Vinca Pervinca* of Pliny, and from whence the Spanish call it *Peruinqua*, the Italians, *Pervinca*, and the French, *Pervenche*, although it has in each country a variety of names given it

by the vulgar, as *Violette des sorciers*, because the French considered it one of the plants which assisted the Sorcerers in their pretended magical operations; they also call it *Pucellage*, Virgin Flower. The Italians sometimes give it the name of *Centocchio*, Hundred Eyes; but the peasants of Italy generally call it *Fior di Morto*, Death's Flower, because it is used by them to make garlands for their dead infants. The Greeks, who generally named plants from some character in their natural history, called the Periwinkle Κλεματίς Δαφνοειδής, *Clematis*, from its creeping nature, and *Daphnoides*, from the resemblance of the leaves to those of the Bay-tree. The Latin name of *Vinca* is derived from *vinco* or *vincio*, because it subdues other plants by its creeping, or binds them by its runners.

It is a plant to which our ancestors attributed many medicinal virtues, and attached many ridiculous superstitions. Ray recommends it to fasten loose teeth, and as a remedy for the tooth-ach; and most of the old writers extol its virtues as a gargle for a relaxation of the uvula and palate; and we are assured that a strong decoction of it has been found, when applied externally, very efficacious in restraining profuse bleeding of the nose, or for any kind of hæmorrhage. Lord Bacon observes that in his time it was common

for people to wear bands of Green Periwinkle tied about the calf of the leg, to prevent the cramp ; and Coles says, in his history of this plant, printed 1657, " I knew a friend of mine, who was very vehemently tormented with the cramp, for a long while, which could be by no means eased, till he had wrapped some of the branches hereof about his legs, and other parts that were affected." It was also a celebrated simple for restoring milk to the breasts of nurses, and was recommended for that purpose by the most learned physicians of early days. Ray, who was so celebrated as a botanist in the seventeenth century, and to whose memory Dr. Compton, Bishop of London, erected a monument in the churchyard of Black Notley, in Essex, tells us in his *Hist. Plant.* that " the fresh leaves of the Periwinkle, spread upon coarse and thick brown paper, and well matted and pressed together, then covered with combed flax, and afterwards fumigated with frankincense, being, by the advice of an old woman, applied to a strumous swelling, discussed it in a short time, after it had been, for a whole year, under the treatment of a learned physician, without effect. The same old woman had, before this, with the same medicine, cured another, whose case was reckoned desperate."

We may probably be laughed at by modern practitioners for noticing the receipt of an old woman, but we shall give a laugh in return against one of their own body, who gravely tells us in 1681, “That the leaves of the Periwinkle eaten by man and wife together, cause love between them.” (*Culpepper.*)

The admirers of Rousseau still hold this plant in high veneration, and in France they have made it emblematical of the pleasures of memory, and of sincere friendship, from the circumstance of this author’s saying, in one of his works, that as he was walking to Charmettes, accompanied by Madame Varence, she was struck by the appearance of these blue flowers in the hedge, and exclaimed, “Here is the Periwinkle still in blossom.” Rousseau then tells us that he did not notice this flower again for near thirty years, but that being at Cressier, in the year 1764, with his friend Peyron, as they were climbing a little hill, he found this plant in blossom among the bushes, which carried his recollection back so instantaneously to the time he was walking with Madame Varence, that he inadvertently exclaimed in a cry of joy, “Ah, there is the Periwinkle.” He relates this anecdote as an instance of the vivid recollection he had of every incident which occurred at a particular time of his life, and from

hence this flower is made to represent “*les doux souvenirs.*”

“ Oh memory, thou fond deceiver,
 Still importunate and vain,
 To former joys recurring ever,
 And turning all the past to pain.

Thou, like the world, the opprest oppressing,
 Thy smiles increase the wretch’s wo :
 And he who wants each other blessing,
 In thee must ever find a foe.”

GOLDSMITH.

The inharmonious name of Periwinkle we presume is more the cause of this flower’s being so generally omitted in poetical writings than any want of attraction in the flower itself.

There is a delightful softness in the blue colour of the Periwinkle, and a quietness in the whole appearance of the flower that seems to harmonize with the situation in which it flourishes ; for it rather seeks the shady banks of the grove than to meet the meridian sun in society of the gayer plants of the parterre.

It is a pretty plant to cover the banks of hedge-rows and shrubbery-grounds, and contrasts well, in such situations, with the Primrose, as the dark rich green foliage of the *Vinca*, forms as happy a mixture with the pale puckered leaves of the *Primula*, as the delicate yellow of the corollas of

the latter plant do with the sky-blue of the former flower ; and, although the opposition of the two colours is great, it is as mild as the effect of the silver stars in the blue atmosphere.

They are both plants that should decorate rustic scenes and rural walks, rather than approach the gay parts of the garden ; they should thickly spangle both the wilderness part of the shrubbery and the woodland banks, where Milton says—

“ Wisdom's self
Oft seeks to sweet retired solitude ;
Where, with her best nurse, Contemplation,
She plumes her feathers, and lets grow her wings,
That in the various bustle of resort
Were all-to ruffled, and sometimes impair'd.”

Comus.

The lesser Periwinkle, *Vinca Minor*, is the most proper for the flower borders, and the variety of this species with double flowers is exceedingly ornamental, as their fine blue colour is so desirable a mixture to the yellows and reds of other plants. There are some varieties of this plant with a white flower, but the most common is the pale blue and bluish purple. There is also a variety with variegated foliage. All these plants love rather a moist soil, and a south-east aspect, where they are sheltered from the afternoon sun.

The lesser Periwinkle, with a white flower, was first discovered by Mr. Woolgar, of Lewes, in Sussex, who found it at Chiltington, four miles from Lewes.

The trailing stalks of these plants take root very freely, by which means they are easily propagated, as it is a rare circumstance for them to produce seed, for like many other plants which run much at the root, they seldom produce their follicles. Mr. Curtis and Dr. Smith inform us, that they have never seen them, and although we have minutely examined the large beds of them which we frequently meet with in the plantations of the Sussex coast, we have never found a single seed. Tournefort says that he never saw any fruit in Provence or Languedoc, where the Periwinkle is very common, nor about Lisbon. Miller procured seeds by cutting off all the lateral shoots, and Cæsalpinus obtained the fruit by setting the plant in a pot, with little earth.

It would appear that nature wisely checked the formation of the seed of this plant, that propagates itself so rapidly by other means, for was it as productive of seed as many other plants, it would soon occupy more space on the earth than seems destined for any one species of plant; yet we have never dissected a flower where the parts of fructification appear to be so admirably

adapted to secure themselves from the inclemency of the weather, or the intrusion of insects, as the parts of the Periwinkle flower. One of the striking beauties of this flower consists in the large pentagonal mouth of the tube, the angles of which point to the centre of the petals, or rather to the centre of each of the five segments of the corolla. To obviate the inconvenience of this large mouth, the tube lessens where the anthers are fixed, and each of the five anthers are terminated by a membrane, so shaped, that as they bend over at the top, they form a dome that effectually secludes every thing that might injure either the stigma or the anthers. The style of this flower is of a pale orange colour, bearing two distinct circular plates, the lower one of which is of a full orange colour, and the top one white, and which may be compared to a shilling placed on a guinea; the lower one is thought to be the true stigma; on the top of the white plate there is a short green elevation, which is crowned with five white drooping feathery substances, that form a rosette, and whose purpose seems to be that of confining down the overhanging parts of the anthers, without entirely excluding the air, which can pass through the feathery nature of this crown. The whole of this flower deserves the most curious investi-

gation; and when the internal parts are viewed through a microscope, we can scarcely do less than exclaim in the words of Delille—

“ Each secret spring, each organ let me trace,
That mock the proudest arts of human race;
Completest toil! from endless source that rose,
Each worth a world; for each the Godhead shows.”

RANUNCULUS.

Natural Order *Multisiliquæ*. *Ranunculaceæ*, Juss.

A Genus of the *Polyandria Polygynia* Class.

“ Long worke it were
Here to account the endlesse progeny
Of all the weeds that bud and blossom there ;
But so much as doth need must needs be counted here.”

SPENSER.

THE gaily-coloured Ranunculus that gives such splendour to our vernal parterres, is a species of Crowfoot, that grows naturally in Persia, and other eastern countries, from whence it has been brought to beautify this island, for

“ The land which warlike Britons now possess,
And therein have their mighty empire rays'd,
In antique times was salvage wilderness,
Unpeopled, unmanured, unproved, unprays'd.”

SPENSER.

The Turks cultivated the Asiatic Ranunculus at Constantinople for several ages before it was generally known in other parts of Europe. In their language it is called *Tarobolos Catamarlale*,

and their account of it is, that a Visir, named Cara Mustapha, who delighted to contemplate the beauties of nature in solitude, first observed, amongst the herbage of the fields, this hitherto neglected flower, and wishing to inspire the then reigning Sultan with a taste for plants similar to his own, he decorated the gardens of the Seraglio with this new flower, which he soon found had attracted the notice of his Sovereign, upon which he caused it to be brought from all parts of the East, where varieties could be found. But enclosed within the inaccessible walls of the seraglio these flowers remained unseen by the rest of the world, until bribery, which surmounts the loftiest towers, and breaks the strongest bolts, entered the palace of the Sultan, and secured the roots of these highly-cherished plants, which soon afterwards flourished in every court in Europe.

We are told (not in the land of Hibernia, but in France,) that this fine flower was one of the fruits of the Crusades, and that St. Louis first brought it into that country. This would make its introduction into France as early as the middle of the *thirteenth* century, which was about one hundred years prior to the taking of Constantinople by the Turks.

Admitting that Louis IX. brought it from Pa-

lestine into France, there can be no doubt but that the plant was soon lost in that country, from the imperfect state of gardening at that period ; and we should have obtained it from thence instead of sending into the eastern parts of the world for these roots, which it is evident we did in the time of Queen Elizabeth, as Gerard tells us, in his herbal of that reign, that one kind of Ranunculus “ groweth naturally in and about Constantinople, and in Asia, on the further side of the Bosphorus, from whence there hath beene brought plants at diuers times, and by diuers persons, but they haue perished by reason of the long journey, and want of skill of the bringers, that haue suffered them to lie in a boxe, or such like so long, that when we haue received them, they haue beene as drie as ginger ; notwithstanding *Clusius* saith, he receiued a plant fresh and greene, the which a domesticall theefe stole foorth of his garden ; my lord and master, the Right Honourable the Lorde Treasurer, had diuers plants sent him from thence, which were drie before they came as aforesaide. The other groweth in Alepo and Tripolis in Syria naturally, from whence we haue receiued plants for our gardens, where they flourish as in their owne countrey.” This unvarnished account fixes the time of the introduction of the Ranunculus into

England, and at the same time is a pretty satisfactory assurance that it was not then growing in Paris, as Clusius would not have mentioned the receipt and loss of a single root had it been common in the gardens of his country.

The Dutch, who studied floriculture as an art connected with commerce, soon turned the cultivation of the Ranunculus to a profitable account, and they still continue to export these roots in great quantities to every part of Europe, although the English are said to have raised a greater variety of them than any nation, as this flower was held in high estimation here from about the middle to the end of the last century. The varieties of this brilliant but heavy flower are such, that, in 1792, Maddock had upwards of eight hundred sorts; and the catalogue of Mason's Ranunculuses for 1820 contains about four hundred names. Maddock is of opinion that there are more varieties of the Ranunculus than of any other flower; and he observes that the seed, in no instance, ever produces two flowers alike, or one similar to the parent plant, so that the diversity of them may be carried to an amazing extent. The finest and most approved sorts are propagated by dividing the tubers, or by offsets from the tubers, for by this means they will retain all their original character for more than twenty years.

The Garden Ranunculus was not sufficiently common to have been mentioned by Shakspeare, nor has it been much noticed by later poets. Thomson slightly mentions the African variety, which Miller calls *R. Sanguineus*.

“ From the soft wing of vernal breezes shed,
Anemonies, Auriculas, enriched
With shining meal o'er all their velvet leaves,
And full Ranunculus of glowing red.”

Notwithstanding this is one of the most hardy of the Garden Ranunculuses, and makes the most brilliant appearance by its vivid scarlet colour, it is almost lost in the country, or but so little esteemed, in comparison to the Persian Ranunculus, that it is seldom cultivated by the epicurean florist. We have sometimes met with this variety in the cottage gardens which border the sandy commons of Sussex and Surrey, where, meeting with a congenial soil, it seems to linger like an expiring flame.

The African Ranunculus differs from the Asiatic by having few but larger leaves, which are of a darker green than those of the latter kind. The stem seldom produces more than one flower, and never exceeds two; but these are considerably larger than those of Persia, and very double, and a stem is frequently thrown up from the

centre of the flower, bearing a second corolla of a smaller size. This is the flower which the French name *Rénoncule Pivoine* and *R. Péone*. There are several varieties of this kind of Ranunculus, amongst which is one of the colour of the Jonquil, which the French call *Séraphique d'Alger*, and another of the hue of the Golden Marigold, with a green heart, and which is named *Souci Doré*, or *Merveilleuse*. But the variety most esteemed is of a fine red colour, spotted with yellow, and which is called *Turban Doré*, Golden Turban. As these kinds of Ranunculus are less susceptible of frost than those of Persia, the roots are generally left in the earth throughout the year; but this is a bad practice, as when the soil or season is wet, they are sure to return to their natural red colour, by which means the most beautiful varieties are frequently lost.

The Ranunculus has not what is generally termed either a palmated, or tuberous root, but it consists of a fasciculus of tubers nearly approaching to the character of the Palmatum. When the plant begins to vegetate, there grows out of the part which surrounds the eye many thin white threads, that are of equal dimensions all their length till they have finished their growth; they then swell out at the part adhering to the trunk, and form one or more claws above

the old one, which, after having furnished the new ones with the nutritive juices which it contained, or enabled them to procure strength, the old tubers are decomposed, and consequently vegetate but one year, after the manner of many bulbs, or in a similar way that the buds of trees throw out branches that form other buds, whilst the original is no more.

The Ranunculus varies in its colours even more than the Tulip, running from a black down to white through all the shades of reds, yellows, browns, and, indeed, all colours excepting blue may be found in these gaily-painted flowers, the criterion of whose perfection is, that they should produce a strong stem, not less in height than from eight inches to a foot, and that they should bear a flower, at least two inches in diameter, well filled with concave petals, that diminish in size as they approach the centre. The corolla should be of a hemispherical form; its component petals should be imbricated in such a manner as neither to be too close and compact, nor too widely separated, but have rather more of a perpendicular than horizontal direction to display their colours with better effect. The petals should be broad, and quite free from fringe or indentures at the edges: the beauty of their colouring consists in their being dark, clear, rich, or bril-

lian; either of one regular colour throughout, or otherwise variously diversified, on white, ash, pale yellow, gold, or fire-coloured ground, either in regular stripes or spots, or marble-mottled.

The aspect most congenial to these plants is that of the east, where the situation is open, but free from drafts, and sheltered from the violent westerly winds that generally prevail during the early part of their growth. The soil recommended by Maddock, the greatest cultivator we have had of the *Ranunculus*, is a fresh, strong, rich loamy earth. Hogg, in his treatise on this plant, advises fresh loam, with a considerable portion of rotten horse or cow dung. The Rev. W. Williamson, whose remarks on this subject are published in the *London Hort. Trans.*, uses a stiff clayey loam with a fourth part of rotten dung. An earth that cakes on the surface is the worst that can be used to cover the tubers; and where the soil is of that nature we should recommend a mixture of sand, more particularly as the fibres of the tubers do not depend on the surface soil for nourishment, but run deep into the earth; and on this account, in the beds or spots where the clumps of *Ranunculus*es are to be planted, the earth should be dug out nearly two feet deep, and at the bottom should be placed a stratum of six inches of well-rotted dung, such

as has been taken from an old cucumber-bed; the hole of the clump or bed should then be filled up, level with the surface, with well-pulverized earth that is quite free from dung; on this the tubers should be placed about four inches from each other, with their claws downwards, and where the earth is of a cold or wet nature a little sand should be placed beneath each plant, and the whole should be covered with a fine light soil, as nearly as possible one inch and a half in depth, and which may be so much higher than the level of the border where they are planted in clumps.

When the season is either too wet or cold to plant them in November, it must be deferred till the middle of January, but not later than the middle of February. The greatest danger these plants are in from being injured by frost is soon after they are committed to the ground, when they have swelled by the moisture which they have imbibed, and have not actually begun to vegetate. Should severe frosts come on at that period, the spots where they are planted should be covered with loose moss or straw, which however should be removed at all favourable times, for the effect of covering too much causes them to turn mouldy, which destroys the plants. When the plants appear above ground,

if the earth is not of that fine crumbly nature to fill up the holes caused by the shoot of the plants, it should be compressed with the fingers quite close to the plants, which protects them from cold drying winds; and if a fine light moss be laid over the earth between each plant it will greatly assist their growth, by keeping the ground moist, and not be offensive to the eye like straw, and it also breaks the force of hasty showers, as well as that of artificial watering, which it is sometimes advisable to give the plants when the months of April and May prove dry.

About the end of June, or beginning of July, the foliage will be changed and partly decayed. The roots should be then taken out of the earth with care, so as not to break off the tubers. The stems should next be cut close off, and their claws well cleansed and separated before they become dry and brittle.

It is recommended, on taking them out of the ground, to put them into a sieve with a fine wire bottom, and then to work the sieve in a tub of water, by which means the earth will be washed from the claws without breaking or loosening the small and new-formed tubers; but it must be observed not to let the water run over the top of the sieve. The tubers should then be

placed in a dry, airy, but shaded room, until they are dry enough to be tied up in bags and suspended from the ceiling of a dry room.

The offsets of the Ranunculus generally attain perfection in the season of their formation on the old plant, but where the offsets are few and it is desirable to increase the number of a good variety, it may be done by carefully dividing the tubers with a sharp knife; for on closely examining the crown of these roots, several small protuberances will be found; from each of which a shoot will arise.

When these plants are raised from seed, it should be procured from semi-double flowers, that grow on strong tall stems, and where the petals are of a clear and rich colour. The seed should remain on the plant until it has lost its verdure and become dry and brown. The heads containing the seeds may then be cut off, and spread upon paper until all humidity is exhaled from them, when they may be preserved in a bag in any warm dry place until the month of January, which is the best time for sowing them. The heads containing the seeds should then be put in a tea-tray, and placed before the fire till they are just warm; the seeds will then easily scrape off with the assistance of a small knife, but care must be taken to avoid scraping them off in

lumps, or suffering any pieces of the stalk or other extraneous matter to be mixed with them, which would create a mouldiness when sown.

When the seed is scraped in a proper manner, it will have much the appearance of clean coarse bran, with a spot in the centre of each cuticle, which is the kernel.

“ When the seed is thus prepared, it should be sown in a shallow frame provided with sashes; the soil should have been previously taken out three feet deep, and spread thin upon the ground till it has been perfectly frozen throughout, in order to destroy any vermin it may have contained, more particularly the common earth-worms.

“ When the pit is filled up again with the frozen lumps of earth, it should remain till the whole mass has thawed, and subsided to its pristine bulk, or nearly so. Its surface should then be made perfectly smooth and even, and the seeds sown upon it with the utmost regularity, in such quantity as nearly to cover it. The glasses should be placed over it immediately, and the frame kept closely covered with them for two or three days, till the seed begins to swell and soften; a little light earth should then be sifted upon it, through a fine sieve, but not sufficient to cover it; this should be repeated once

or twice a week, till the greater part of the seed disappears. It is proper to remark that those seeds which happen to be covered deeper than the thickness of a half-crown piece, will never vegetate, and must of course perish."

It is necessary to keep the seed moderately moist, by gentle waterings with soft water that has been exposed to the sun, and it must be given by a watering-pot that has a rose perforated with a great number of very small holes, that the streams may be very fine and regular.

About the time that the plants begin to make their appearance, it is proper to stir the surface of the earth with a pin or bodkin, just sufficient to admit air and give liberty to the young plants to pass easily through. This operation should be very carefully performed, to prevent breaking off the fibres, or raising or leaving any of the plants out of the earth. When the sun shines very hot, it is necessary to admit some fresh air under the glasses, and shade the frame with mats ; but it should be closely shut up with the glasses at night, and when the air is cold. After the plants are all up, and their two interior leaves appear, more air must be given, and water supplied when the weather renders it necessary ; but fine warm showers of rain are always preferable when they happen in due time. The

plants require this regular attention until the foliage is become perfectly dry and brown. The roots are then to be taken up, and the safest way to do it is to pare off the earth with a trowel to about three inches deep, and put it into a sieve, as before recommended. Those roots that have two or three claws, will blow strong the following summer if planted as already advised.

Neither the Persian nor the African Ranunculus was known to the Romans in the time of Pliny, who has described four kinds of these plants, without noticing the beauty of the flower. The Latins called these species of plants Ranunculus, from *Rana*, a frog, because they were observed to grow in places frequented by those animals. It was also called Strumea by the Latin Herbalists, because it was used as a cure for a complaint similar to the King's-evil, which they termed *Strumæ*.

From its caustic and burning qualities, the green leaves were used for drawing blisters, and to take off marks in the skin, as also for the leprosy. Pliny tells us that the root was chewed as a cure for the tooth-ach, but if it was kept long in the mouth it destroyed the teeth.

We are not aware that the garden Ranunculus has been used in medicine, and shall not in this place dwell farther on the properties of our native

species of this family of plants, than to observe that they contain virulent qualities, which affect both men and cattle, particularly sheep; and it was with one of the kinds of Ranunculus that the ancients poisoned the points of their arrows. Mons. C. Dubois gives us the following pretty moral verses on the dangerous nature of the Ranunculus of our fields, called Butter-cups.

“ Vois, mon fils, ce bouton charmant
Que Zéphyr berce de son aile;
Comme il étale, en s'inclinant,
L'or dont sa corolle étincelle !

Ce joli bouton satiné,
Qui sourit comme l'innocence,
Recèle un suc empoisonné,
Et souvent blesse l'imprudence.

Des pièges d'un monde inconnu
Apprends, mon fils, à te defendre ;
Tel nous montre un front ingénu,
Qui ne cherche qu'à nous surprendre.”

IRIS.

Natural Order *Ensatae*. *Irides*, Juss: a Genus of
the *Triandria Monogynia* Class.

“ Iris on saffron wings array’d with dew
Of various colours, through the sun-beams flew.”

VIRGIL.

“ The various Iris, Juno sends with haste.”

“ Then clad in colours of a various dye,
Junonian Iris breeds a new supply.”

OVID.

THE ancients named this plant after the attendant of Juno, because its colours are the same as those which the poets and mythological writers have bestowed on their goddess’s messenger. Iris is generally depicted as descending from the rainbow, and her arch is said not to vary more in its colours than the flower that has been honoured by her name.

Columella observes in his tenth book—

“ Nor Iris, with her glorious rainbow clothed
So fulgent, as the cheerful gardens shine
With their bright offspring, when they’re in their bloom.”

Milton distinguishes these flowers as “ Iris all hues.” Every quarter of the world possesses the Iris, and, excepting the Rose, no flower has been more celebrated by the historian and the poet than this genus of plants, which so greatly embellishes both the land and the waters, and has at various periods contributed so much towards the sustenance and the medicine of man.

Bildad, in his remonstrance with Job, uses this plant as a simile,

“ Can the Rush grow up without mire ?
Can the Flag grow without water ?”

Job, c. 8. v. 11.

which was thus versified in the beginning of the seventeenth century by G. Sandys—

“ Can Bulrushes but by the river grow ?
Can Flags there flourish where no waters flow ?”

The ancients used the Iris or Flag flower as the symbol of eloquence, and on this account it was, we presume, placed by the Egyptians on the brow of the Sphinx, as we have seen in the collection of antique statuary at the Louvre, in Paris, where there are three Sphinxes of great magnitude, Nos. 253, 373, and 375, all of which have the Iris flower sculptured on the brow. May not

the Egyptians have represented Moses by the Sphinx, and placed the Flag flower on the temple of this symbolical figure in allusion to the spot from which he was taken, for the daughter of Pharaoh discovered him in an ark of bulrushes “laid in the flags by the river’s brink.” (Ex. c. ii. v. 3.)

The History of France informs us that the national escutcheon of that country was strewed with an indefinite number of Fleurs-de-lis as early as the time of Clovis the First, about the end of the fifth century, and previously to which time the emblem of France had been either three toads or three diadems in champ d’argent, others say three crescents surrounded with a great number of bees.

About the middle of the twelfth century, Louis the Seventh of France, having been excommunicated by the Pope, and his kingdom laid under an interdict, was persuaded to take up the cross and join in the romantic expedition of the Crusaders, on which occasion he distinguished himself, as was the custom of those times, by a particular blazon, and for which he chose the Iris flower, that was from hence called *Fleur de Louis*, Louis’s flower, and which was first contracted into *fleur de Luce*, and afterwards into *fleur de lis*,

Lily flower, although it has no affinity to the Lily. The Iris flower soon became celebrated in France, as the *Fleur de lis*, and was not only used in the arms of France, but was employed in the decorative embellishments of the crown itself.

The number of fleurs de lis used in emblazoning the arms of France were reduced to three in the reign of Charles the Sixth, about the year 1381, when this monarch added supporters to the shield of France from the following circumstance. This youthful Prince, whilst hunting in the forest of Senlis, roused an enormous stag, which would not suffer himself to be taken by the dogs, but being secured in the toils of the net, a collar of copper, gilt, was found fixed around the neck of the animal, with this Latin inscription, “*hoc mihi Cæsar donavit.*” After this adventure the young king dreamed that he was carried through the air on a winged stag, from which he added two winged stags for supporters of the arms of France. The north part of the mariner’s compass was marked by its immortal author (Flavio Giovia, a native of Amalfi, in Naples), with this beautiful flower, in compliment to France, and which was done in consequence of the Neapolitan monarch being a younger branch of the royal family then (1302) upon the throne of that kingdom.

Edward the Third

“ Whose ripe manhood spread our fame so far,
 A sage in peace, a demi-god in war ;
 Who, stern in fight, made echoing Cressy ring,
 And mild in conquest, served his captive king,”

TICKELL.

added the *Fleurs de Luce* to the arms of England.
 Gray calls him—

“ Great Edward, with the Lilies on his brow,
 From haughty Gallia torn.”

Philips says—

“ Behold Third Edward’s streamers blazing high
 On Gallia’s hostile ground ! his right withheld,
 Awakens vengeance ; O imprudent Gauls,
 Relying on false hopes, thus to incense
 The warlike English !

Great Edward thus aveng’d
 With golden Iris his broad shield emboss’d.”

The *Fleur de Lis* has frequently been allowed to British subjects in heraldry. Queen Anne granted to Sir Cloudesley Shovel for his arms, a chevron between two *Fleurs de Lis*, and a crescent in the base, to denote three victories that he had gained ; two over the French, and one over the Turks.

The *Fleur de Lis* no longer occupies a place in the Britannic arms, as in the union of these king-

doms on the 1st of January, 1800, it gave place to the Shamrock, which, being now united to the Rose with the Thistle and the Harp, we could, in justice to our neighbours, do no less than restore to them the full possession of their ancient heraldic flower, which we hope to see flourishing by the Rose, each amicably striving to display their mastery in good qualities, rather than again to attempt the destruction of each other's plant by the sword.

That the Iris should be called by a French name in this country is not surprising, since it was won of them in battle, and worn in the British crown from that time until the coronation of his present Majesty, who has graciously dispensed with it. The Roses that emblazon the arms of England were not more a cause of blood-shed in this country than the Iris has proved to the inhabitants of France during the present age. It was proscribed during the Revolution, and hundreds of persons, who were found wearing it, were condemned to death by the revolutionary tribunal, whose revolting act of the 21st of January, 1793, rendered a line of our great bard on this subject so strikingly appropriate as almost to be considered prophetic:

“ Cropped are the Flower de Luces in his arms.”

During this national frenzy, wherever the Fleur de Lis was conspicuous in sculpture, it became defaced through the fury of the mob, who covered the obliteration by their silly cap of liberty, which, in its turn, was obscured by the expanding wings of the imperial eagle. Napoleon substituted the bee in lieu of the Iris flower, and it would certainly appear a more rational emblem of an industrious nation than their ancient flower; but both the bee and the eagle have taken their departure, and the Fleur de Luce is once more left to spangle the royal robes of France. Chaucer seems to confound the Lily with the Iris:

“ His nekke was white as the Flour de Lis.”

Spenser, who, in most instances, preserved the old spelling with the greatest care, says—

“ Bring hether the pinke and purple Cullambine,
 With Gelliflowres ;
 Bring coronations, and sops in wine,
 Worne of paramours :
 Strowe mee the grounde with Daffadown-Dillies,
 And Cowslips, and Kingcups, and loved Lillies :
 The prettie pawnce,
 And the chevisaunce,
 Small match with the fayre Flowre Delice.”

Shep. Cal.

Dr. Turner says, in 1568, the Iris is called

Floure de Lyce. Gerard and Parkinson write it Flower de Luce, and which is continued by all who distinguish the Iris from the Lily. When Shakspeare wrote

“ ——— Lilies of all kinds,
The Flower-de-Luce being one,”

botanical arrangements had not then been sufficiently established to settle the natural affinities of plants.

Martyn enumerates fifty distinct species of Iris in his edition of Miller, 1807, but Aiton regards but thirty-two species in the *Hortus Kewensis*. Of many of these species there are varieties, so that but few flowers would contribute more to ornament our gardens were their culture as much attended to as their beauty demands. It is also a great recommendation to these plants, that, whilst some of the kinds blossom as early as March and April, others succeed them through every month until August and September. The easy propagation and hardy nature of the greater number of these plants render it unnecessary to dwell upon their culture; but we cannot leave the Iris of Flora, without strongly recommending it a more frequent situation in every pleasure-ground than it at present occupies.

It is a species of flower that our earliest gar-

deners seem to have cultivated with great delight, on account of its rich and varying colours ; for, whilst it equals the bow of Iris in the softness of the tints of some of its varieties, the petals of others excel in richness the celebrated purple of Tyre, whilst other kinds exhibit a colour so opposite and of so vivid a dye as to be made emblematical of flame.

As our collectors have brought the Iris from every quarter of the globe, so would we see it flourish in every part of our grounds, and even in the waters ; for,

“ Amid its waving swords, in flaming gold
The Iris towers ———.”

MRS. CHARLOTTE SMITH.

“ Where waves the bulrush as the waters glide,
And yellow flag-flowers deck the sunny side.”

SCOTT.

It is difficult to imagine an effect more agreeable to the eye than to see clumps of these yellow flowers reflected in the blue waters of our winding streams and ornamental lakes. The embellishment of such situations, in general, is too little understood, and less attended to. We would not wish to see the banks of our rivers bearing visible marks of art, but the naked expanse of

artificial lakes is unnatural,—a proportion of aquatic plants is necessary to keep up a harmony of colouring, and to soften the abruptness of the change which the eye catches when waters are too suddenly contrasted with the land. Where the waters are of sufficient size to maintain fish and aquatic birds, we should never fail to set aquatic plants, which nature instructs us is necessary for their shelter, food, and medicine.

In situations where it may be desirable to keep the waters free from plants, there can be no objection to the banks being beautified by the yellow and purple corollas of the Iris, provided they are so judiciously placed as not only to be doubled by reflection, but carry rather the appearance of growing naturally on the spot than that of being placed there by the hand of art.

Where the Yellow Iris is allowed to grow in the brink of the water, the purple or blue varieties should be planted on the banks as a contrast, but in no instance so as to give the idea of a border to the lake, but rather to add irregularity, and break uniformity, by large clusters of these plants ascending the banks.

In the most embellished borders of the vernal season the dwarf species of Irises cannot fail to be attractive. The Persian Iris displays, on the

same petal, nearly all the tints of “The dome’s high arch,” and, like it,

“ ——— the mingled blaze,
Forms a rainbow of alternate rays.”

POPE.

This species of Iris flowers as early as February and March, but it is of too tender a nature for the exposed border, excepting where the soil is naturally sandy, and the situation warm and sheltered; but it prospers well when planted in pots filled with sandy loam, or when the bulb is placed on water in the manner of Hyacinths.

The fragrance of this plant is such that a few flowers will perfume a large room, and on this account, as well as the early season in which its finely-painted corollas open, it is a desirable plant for the house, as the

DWARF IRIS, *Pumila*,

is for the open garden, where it endures the inclemency of our winters without injury, and produces its rich purple flowers in almost any soil and situation, being a native of the open hills of Austria and Hungary. Its diminutive height is its protection against the tempestuous season in which it flowers, and which adapts it as a neigh-

bour to the Primrose, and the early Narcissus, and other early-flowering plants that benefit by a purple contrast. There are varieties of this Iris with pale blue, and some with straw coloured, and bluish-coloured petals, but they are neither so common, nor so desirable for the season of their flowering as those of the royal purple.

Many of the later-blooming Irises are of a height that towers above dwarf shrubs, and they have an enchanting effect when planted amongst the bushes of the rosaries, or between the tall shrubs and the dwarf evergreens of the shrubbery; the pale Turkey, the yellow, or the various-coloured, being planted in the vicinity of the purple rhododendron, and the blue and violet varieties of Iris, where white, yellow, or pink flowers abound.

THE CHALCEDONIAN IRIS, *Susiana*,

takes its name from Susa, in Persia. This species requires a drier soil and warmer situation than most other kinds, and it has many qualities to recommend it to our care. Its corolla is the

largest of all the species, the upper petals being as broad as a hand, and singular in their colours, being striped with black and white, whilst the falling petals are of so dark a hue as to have given rise to the name of Mourning Iris. This species of Iris was cultivated in this country previous to 1596, as Gerard then tells us that it flourished well in his garden, being planted in ground that was not over wet. This old Herbalist observes “the whole flower is of the colour of a Ginnie hen; a rare and beautiful flower to behold.” We learn from Clusius that this superb Iris was first brought from Constantinople to Vienna and Holland, in the year 1573.

The hardy sorts of Iris are easily propagated by parting their roots in the autumn, and few flowers that require so little attention, produce so fine an effect as these plants, particularly when their clumps are large. The roots should not be removed oftener than once in three or four years, as they seldom flower so abundantly the year after having been planted.

The great bulbous-rooted Iris, *Xiphioides*, and the small bulbous-rooted Iris, *Xiphium*, are natives of Spain, and were cultivated in England as long back as the time of Gerard; yet they continue rather rare than plentiful in most of our gardens, although no flower which we can bestow

our attention upon will be found more ornamental than these species of Iris, that vary so considerably in their corollas, that scarcely two plants which are produced from seed are painted in the same manner; but the approved varieties are increased by off-sets, which they abundantly produce. The bulbous-rooted Iris prospers best in a poor light sandy loam, and where it is exposed to an eastern aspect. The seeds of these plants are generally ripe in August, when they should immediately be sown in slight drills, about six inches from each other. In the following spring the young plants appear above the earth, with a resemblance to young onions. In this state they will require no other care than that of weeding. In August or September of the third year after sowing, they should be transplanted into clumps or beds, at about eight inches apart each way, and in two or three years from their removal most of them will blossom, and new varieties may be expected.

In Africa the roots of the *edulis Iris* are esteemed as food after being boiled, and they are eagerly sought for in that quarter of the world by the monkeys.

It is the Florentine Iris, *Florentina*, whose roots when dried give out that agreeable perfume so similar to the odour of Violets.

This medicinal root, which is principally brought from Leghorn, was in great demand when hair-powder was more generally worn, as what was sold as violet powder, was nothing more than a proportion of the powder of this root mixed with common hair-powder. It is the Orris root of the shops, so frequently chewed by those who have a fetid breath; it was formerly much esteemed in medicine; and old writers extol its virtues as an attenuant, emollient, and pectoral, and as being good for the lungs. At present we believe it is only held valuable for the pleasantness of its flavour, which it communicates to medicine.

The Florentine Iris produced its white blossoms in English gardens previous to 1596, as we are informed by Gerard.

One of the most curious species of this genus of plants that we have seen is the *Iris dichotoma*, Afternoon Iris, or Scissor plant. It has the slenderest stem, and the smallest flower, of all the Irises, and the corolla never expands until after mid-day, hence the trivial name. It is a native of Dauria, and is called *Cheitschi* (Scissors) in the Mogul language, from the form of the fork produced by the two branches which support the flowers.

It is not even “the flower of a day,” for it

never fails to collapse before night by a two-fold inflexion, rolling inwards at the limb or upper portion, and twisting spirally together at the un-gues or lower.

It was first introduced by Mr. John Bell, in 1784, but being lost, it was again raised from seed sent from the Berlin garden to Messrs. Whitley and Co., of the Fulham nursery, where it flowered in August, 1817, and was found sufficiently hardy to stand in a sheltered border in the open ground.

The root of our native Yellow Water-Flag, *Iris Pseudo-Acorus*, that flowers so abundantly in our fens and marshes during the month of June, had formerly a place in the “London Pharm.” under the name of *Gladiolus luteus*. It is much praised by Ettmuller, as a very certain and powerful styptic in spitting and vomiting of blood. At present this acrid root is but little used in medicine. It is of so powerfully astringent a nature, that it may be employed as a substitute for galls in making ink.

The common blue or purple Flower de Luce of our gardens, *Iris Germanica*, yields a most beautiful paint for water colours, and for which purpose the flower-petals are collected before they are fully expanded, “and pounded in a stone mortar with a stone-capped or wooden pestle;

then put into a glass, and placed for some days in a cellar or other moist place: after the space of about a fortnight, the mass, which is now become liquid, is to be set over the fire in a glass pot, till about a third part is consumed; then some rock-alum is to be put into it, more or less, till it becomes clear, and acquires its fine blue colour; after which it is poured into shells for use. *Martyn's Miller.*

The root of this Flower de Luce was formerly used to prevent beer becoming stale, by suspending it in the cask, and it was in like manner suspended in casks of wine, to communicate both its taste and smell to the liquor.

AURICULA. *Primula Auricula.*

Natural Order *Preciae*: a Genus of the *Pentandria Monogynia* Class.

—“Auriculas, enrich'd
With shining meal o'er all their velvet leaves.”

THOMSON.

“Queen of the snowy Alps, in glittering pride
She rears her palace on the mountain's side ;
There, as bright sun-beams light her spangled throne,
Attendant sylphs the aerial empress own ;
Expand their purple plumes, and, rais'd in air,
Wave their green banners to protect the fair ;
Imperial beauty, with resistless sway,
Tames the rude bears, and bids their tribes obey ;
Roar round each crystall'd cliff and moss-girt plain,
And guard in shaggy troops her bright domain.
Delighted Boreas views her from afar,
And drives in stormy state his ebon car ;
Low at her feet the boist'rous monarch bows,
And breathes his passion 'mid descending snows,
While timid zephyr flies through fields of air,
Scarce daring to approach the hill-encircled fair.”

SHAW.

THIS favourite offspring of vernal Flora is a native of the icy summits of the Alps, from whence the Flemish gardeners first procured it,

and brought it into cultivation, before its beauties were known in other distant lands, or regarded in its native country. But when it was once ascertained to be a plant on which nature plays her frolics, and which she loves to paint in all the varieties of whimsicality and diversity of rich hues, it was eagerly sought after by all the florists of Europe, and was soon brought to the highest state of perfection by the English cultivators, who, in the flowering of the Auricula, have left even the Flemings far in the background.

At what exact period this *Primula* of the mountains was first brought to England is uncertain, but Gerard speaks of it as no stranger in 1597, and observes “it do grow in our London gardens.” This author calls it Beare’s-eares, or Mountaine Cowslips, and *Auricula Ursiflora*. The leaves of this plant are thought to resemble the ears of the bear, on which account it received the Latin name of *Auricula ursi*, and the French *Oreille d’ours*, as well as the Italian *Orecchia d’orso*.

It is thought to be the *Alisma* of *Dioscorides*. *Matthiolus* and *Pena* call it *Sanicula alpina*, from its character of healing wounds. It has also been named *Paralytica* by old herbalists, on account of its being esteemed a remedy for the palsy.

When this plant was established as a favourite in the garden, it was sought for on most of the continental mountains. *Carolus Clusius* found it on the mountains of Germany, and it has since been discovered in Switzerland, Carniola, Savoy, and Piedmont.

The Art of Floriculture has been so happily bestowed upon the Auricula as to render it one of the flowers of highest esteem, and it is deservedly admired for its rich velvet corollas, some of which are of the darkest purple, others of a fine blue, bright yellow, delicate lilac, olive brown, pure white, variegated, bordered or mottled as variously as the Tulip ; and as it is a flower that is often exhibited for prizes at Auricula-shows, we shall give what is now considered as the criterion of a perfect and fine flower of this kind.

" The stem must be erect and strong, and of a height to carry the bunch of flowers above the foliage of the plant. The peduncles, or foot-stalks, of the flowers, should also be strong and elastic, and of a proportionable length to the size and quantity of pips, which should not be less than seven in number, that the bunch may be rather round, close, and compact. The component parts of the pip are the tube, (with its stamens and anthers,) the eye, and the exterior circle, containing the ground colour, with its mar-

ginal edge: these three should be all well proportioned, which they are when the diameter of the tube be one part, the eye three, and the whole pip six, or nearly so. All the connoisseurs of the Auricula agree that the pips should be round, but this seldom happens; and if they be so nearly round, as not to deserve the appellation of a starry flower, judges of this flower are content. The anthers, or summits of the stamens, must be large, bold, and fill the tube well, and the tube should terminate rather above the eye; the eye should be very white, smooth, and round, without any cracks, and distinct from the ground, or self-colour. The ground-colour must be bold and rich, and equal on every side of the eye, whether it be in one uniform circle, or in bright patches, it must be distinct at the eye, and only broken at the outward part into the edging. The favourite colours are a fine black, purple, or bright chestnut, a rich blue, or bright pink; but the acmé of the florist's ambition is to procure the Auricula of a glowing scarlet, or deep crimson, edged with a clear green. The green edge, or margin, is the principal cause of the variegated appearance in this flower; and it should be in proportion to the ground-colour, that is, about one-half of each." Nature has guarded these delicate flowers from the scorching heat of the

sun's rays by sprinkling them with a fine powder, and the leaves of most of the kinds of Auricula are kept cool by the same wise precaution.

The Auricula is generally observed to be brought to the highest perfection in the neighbourhood of manufacturing towns, where the mechanic leaves his labour to attend and admire the beauties of his stage. In these towns an innocent rivalry generally prevails as to who shall rear the finest specimen of this plant, which, instead of dissension, produces social neighbourhood, and exchange of civilities, for it is

“ A fair ambition ; void of strife or guile,
Or jealousy, or pain to be outdone.”

But great delight it gives to the happy cultivator,

“ _____ who shews
The earliest bloom, the sweetest, proudest charms
Of Flora.”

ARMSTRONG.

It is recorded in the history of this plant, that Mr. Henry Stow, a gardener, near Colchester, reared, previously to the year 1768, some plants of Auricula that produced one hundred and thirty-three blossoms on one stem; and in the year 1821, an extraordinary flower of this kind was gathered in the garden of Mr. Tanby, of Bath; it had eight distinct stalks, combined in

one flat stem, completely incorporated together, and bearing a calix containing one hundred and seven petals; but this would be considered rather a singular than a perfect flower.

Lancashire is at present the most celebrated part of the country for fine Auriculas, and from thence most of the florists in the neighbourhood of London are supplied. About a century ago, when this flower was more in fashion in England than at present, the Dutch bloomists were supplied from this country; but they afterwards obtained this part of the floral trade, and frequently before the late war returned to this kingdom the offspring of our own flowers.

It is observed in a late French publication on flowers, that the Auricula is still the favourite flower of the English; and the anonymous author tells us, that it is made the terrible symbol of ambush. "I shall add, (says the writer,) without being suspected of malignity, "that the Bear's Ear is the favourite flower of the English." We may fairly surmise that the author alluded to has more malignity towards the English than knowledge of their country.

The best season for propagating the approved sorts of the Auricula is about the end of July, or beginning of August, when the roots may be divided, or rooted slips taken off, and planted in

pots filled with a good compost, which should be composed of a fresh loamy soil, and perfectly-decomposed cow-dung, equal parts of each, adding to the mixture one-tenth of sea or river sand. Good leaf mould may be used instead of cow-dung, but the whole should be well mixed, and exposed to the frost the winter before it is used ; but, as Hogg observes, the cultivators of these flowers are not more numerous than their compost is various, and quackery, even in the growing of flowers, has as many followers as in any other line.

We are told by some growers of the Auricula, that sugar-bakers' scum, goose or pigeons' dung, sea-sand, rotten willow-trees, night-soil, dung steeped in butchers' blood, &c. &c., are all necessary to produce fine flowers ; but, from our own observation, all that is requisite seems to be a rich and light mixture that has been well frozen, and frequently turnedover. Mr. S. Curtis tells us, that he has seen the strongest Auriculas produced from the following ingredients : two-thirds of the rotten dung from old hot-beds reduced to fine mould, one-third containing equal parts of coarse sand and peat, or bog-earth, such as is used in the culture of heaths, mixed well together by shifting or screening, and suffered to be well

aired by frequent turnings during the frosts of winter.

Where it is desirable to plant Auriculas in the open ground, we recommend that a space sufficient for about eight or twelve plants should be fixed on in a situation sheltered from the heat of the mid-day sun, with either an east or north-east aspect, that the earth should be taken out of the spot fixed on to about eight inches in depth, filling it up with a compost rather above the general surface of the border, so as to throw off superfluous moisture. As many of these clumps may be formed, as the size of the garden and number of plants will admit, reserving the finest varieties for potting. The pots recommended by Emmerson for large blooming plants are those of about eight inches high, five and a half diameter at the top, and four and a half at the bottom, outside measure.

Maddock recommends the Auricula to be potted immediately after the bloom is over, and repotted every year, to invigorate the plants by fresh earth. The Auricula is by no means a tender plant, and it loves a free air rather cold than warm, yet it is advisable to secure those in pots from severe frost, and a shed open to the north or east is preferable for blowing them than either

a south or west aspect; but, as a winter repository, they should have the advantage of a south aspect, and be kept very dry during the months of November, December, and January, as in case of frost the weather has less power on the roots. In February it is advisable to top-dress the pots with fresh compost, and when the season is mild, to allow them to receive gentle showers: during the time of flowering, the pots should be moderately watered two or three times a week.

Every admirer of these flowers should endeavour to raise new varieties from seed, which should be preserved from the strongest plants of the handsomest kinds, and be kept separate from inferior sorts, to prevent accidental impregnation. As the capsules ripen they should be cut off singly, and kept in a dry situation until the time of sowing, which is principally performed in the month of February. "Maddock sows this seed in boxes, and covers it as light as possible; and sets the boxes in a hot-bed, preserving a moderate and equal degree of warmth both day and night, admitting fresh air occasionally. The advantage of this mode is, that it forces every live grain into vegetation in about three weeks if the warmth of the bed be properly kept up; whereas, by the more usual mode of exposure to the

open air, the greater part does not vegetate till the second year ; and the weaker seeds, which are probably the most valuable, seldom vegetate at all.

" The earth and seed must always be kept moderately moist, but never very wet : the best method of watering it, is by means of a hard clothes-brush, dipped into soft water, which has had its chill taken off by standing in the sun ; the hair side being quickly turned upwards, and the hand rubbed briskly over it, will cause the water to fly off, in an opposite direction, in particles almost as fine as dew. If the surface of the earth in the boxes is inclining to become mossy or mouldy, it must be stirred all over very carefully with a pin, about as deep as the thickness of a shilling. When the young plants make their appearance, it then becomes necessary to give them very gradually more air, in order to harden, and render them fit for an entire exposure to it, which they will be able to bear in a fortnight or three weeks, at which time the box should be taken out of the frame, and placed in rather a warm situation, though not too much exposed to the sun, till towards the end of April, when it may again be removed to a cooler aspect, where it can only receive the sun till nine o'clock in the morning ; and in May, if the weather is hot, it should

be placed in the most cool and airy part of the garden, not neglecting at any time to keep the earth moderately moist, but at the same time preserving it from violent rains whenever they occur. As soon as any of the plants appear with six leaves, such should be taken out from the rest, and transplanted into other boxes, filled with the compost, about two inches distant from each other; and when they are again grown, so as nearly to touch each other, they must be a second time transplanted into larger boxes, or small pots, where they should remain till they blow, which will generally happen the following spring; but their full merit will not be seen until the second year, when the finer kinds may be marked for the house, and the inferior varieties for the open borders."

Some cultivators of these flowers sow the seed in pots, about six inches over the top, and six deep, filled half full with coal ashes or cinders, for the sake of drainage. The seed being covered as thin as possible with compost, and the pots covered with a hand-glass, and placed in a situation where it receives only the morning sun. These glasses are not to be taken off, but the water sprinkled over them will afford sufficient moisture to the earth. The front of a green-

house, or a cool frame, is recommended for these pots.

As the spring is the season we desire to have our Auriculas in flower, all the autumnal buds should be carefully taken off to strengthen the plants for the early flowering; and as the *Auricula* blossoms at the same season of the year that the *Hyacinth* and *Jonquil* flower, a most desirable assemblage for the house may be formed, by a judicious mixture of these plants being placed on a window table, with a sunk centre to receive the depth of the pots, which should for this purpose be of a square shape, so as to fit close, as well as to exactly fill the space in the table. These little table gardens are a great ornament to the saloon in the spring, and often beguile the time of the invalid in the most happy manner; for, in whatever situation we meet with fine flowers, they give a calm cheerfulness conducive to health, and the care they require is only asked of our leisure; whilst that of birds and animals which are confined to the house must be regularly attended to at their call, or they become offensive and annoying.

ORCHIS. *Orchis or Satyrion.*

Natural Order *Orchideæ*: a Genus of the *Gynandria Monandria* Class.

“Nor will her prudence, when intent to form
One perfect whole, on feeble aid depend,
And give exotic wonders to our gaze,
She knows, and therefore fears the faithless train :
Sagely she calls on those of hardy class
Indigenous, who, patient of the change
From heat to cold which Albion hourly feels,
Are braced with strength to brave it. These alone
She plants and prunes, nor grieves if nicer eyes
Pronounce them vulgar.”

MASON.

THAT this family of plants, so singular in their construction, and so beautiful in their appearance, should be excluded from the parterre of Flora in every part of the globe, evinces either a general want of taste in floriculture, or a strong predilection for ancient prejudices and absurd opinions.

Even the poets have failed to celebrate in their song this flower that so richly enamels our vernal pastures with its spiral blossoms, or so sweetly contrasts its purple spikes with the yellow furze of our chalky hills. It is slightly mentioned by

Mrs. Charlotte Smith, who spent her early days at Berton Park, on the north side of the South Downs of Sussex, where these flowers are too abundant to have escaped her notice. On the close of spring, she says—

“ No more shall Violets linger in the dell,
Or Purple Orchis variegate the plain,
Till Spring again shall call forth every bell,
And dress with humid hands her wreath again.”

Our great lexicographer has not deigned to mention this plant under any of its various names. Milton appears to have been struck with the beauties of its hue, but avoids to name the flower.

“ Throw hither all your quaint enamell'd eyes,
That on the green turf suck the honeyed show'rs,
And purple all the ground with vernal flow'r's.”

Shakspeare seems to allude to this plant as one which helped to compose the garland of Ophelia; but the great dramatist evidently varnishes over the familiar name by which it was distinguished by the herbalist of his day.

“ There with fantastic garlands did she come,
Of crow-flowers, nettles, daisies, and *long purples*,
That liberal shepherds give a grosser name,
But our cold maids do *dead men's fingers* call them.”

Hamlet, Act IV.

The Greeks named it Ορχίς, *Orchis*, from the form of the roots in many of the species, and this appellation is now generally adopted in most of the European languages. In addition to the Greek name, the Latins often called it Satyrion, because the early Romans believed it to be the food of the Satyrs, and that it excited them to those excesses to which fabulous history describes them as being so addicted.

In mythology, the Satyri are represented as demi-gods, who chiefly attended upon Bacchus ; but Pliny speaks of them from report, as animals which inhabited a part of India (book vii. chap. 2). It is related by Pausanias, Plutarch, and other ancient historians, that a Satyr was brought to Sylla, as that general returned from Thessaly ; the monster was taken alive, and is stated to have answered in every degree to the descriptions given of the Satyrs by the painters and the poets. We read also, that Sylla was so disgusted with the sight of the monster, that he ordered it to be instantly removed.

The Orchis root being represented as the favourite diet of the imaginary Satyrs, it naturally became celebrated as one of the most stimulating medicines known, and it is so described by all medical writers on simples, from Dioscorides down to the present day, but most

of these accounts are too ridiculous and indelicate to transcribe, and we trust that they will be so far disregarded as not to shut this beautiful plant out of the gardens of this enlightened age; nor would we debar the student in medicine from ascertaining the real qualities of these bulbs, the juice of which is so strongly recommended as a cooling application to inflamed surfaces, and as a resolutive to accelerate the suppuration of indolent tumors, to say nothing of its powers in the Electuary *Diasatyrion*.

Fabulous history tells us that the Orchis owes its origin to the lascivious son of the Satyr Patellanus, and the nymph Acolasia, who presided at the feasts celebrated in honour of Priapus. The youth being present at the celebration of the feast of Bacchus, laid violent hands on one of the priestesses of that god, which so incensed the Bacchanals against him, that they instantly tore him in pieces; and all the remedy which his father could obtain from the gods, was that his mangled corpse should be transformed into a flower, which should retain his name of Orchis, as a blot upon his memory.

The Persians and Turks call the roots of the Orchis *Salop*, and it is with these bulbs as well as the palmated roots of other species of Orchis, that they prepare their favourite drink of Salop,

which is made palatable by the addition of milk and ginger. This beverage is drunk hot, with the same opinion of its qualities that was entertained by the ancients. The Salop powder was formerly brought over from Turkey in considerable quantities, and we have had our Salop rooms in London as well as the Turks in Constantinople, or the Persians in Ispahan.

“ And yet the wholesome herb neglected dies ;
Though with the pure exhilarating soul
Of nutriment and health, and vital powers,
Beyond the search of art, 'tis copious blest.”

THOMSON.

In the long list of the English names for this plant, as recorded by our early writers on plants, none are admissible before the time of Parkinson (1640), who adds to the nomenclature that of Standle-wort, which seems derived from one of the old German or Dutch names for the Orchis, the former being *Stendelwurtz*, and the latter *Standlecruyt*. In 1657, Coles writes the name of Kingfingers for this plant, in addition to those of the former Herbalists.

The florists have not proved more negligent in cultivating these curious plants than the Botanists have been anxious to collect the different species of them from all quarters of the known

world, and from their exertions we now possess upwards of eighty distinct species, besides numerous varieties of several of the kinds.

Modern arrangements divide this family of plants into different genera, under the heads of *Orchis*, *Satyrium*, *Ophrys*, *Habenaria*, *Gymadenia*, *Hermirum*, *Aceras*, *Goodyera*, *Bartholina*, *Serapias*, *Disa*, *Pterygodium*, *Neottia*, *Ponthieva*, *Diuris*, *Thelymitra*, *Listera*, *Epipactis*, *Pogonia*, *Caladenia*, *Glossodia*, *Pterostylis*, *Calycya*, *Calopogon*, *Arethusa*, *Bletia*, *Geodorum*, *Calypso*, *Malaxis*, *Isochilus*, *Corallorrhiza*, *Stelis*, *Ornithedium*, *Pogonia*, *Cryptarrhena*, *Aerides*, *Limodorum*, *Pleurothallis*, *Octomaeria*.

To describe all the varieties of these singular plants would require a separate volume, and for which purpose we have already made many drawings, as the pencil can much better represent their various forms and colours than the pen can describē them. We shall however not pass over the native tribes of the *Orchideæ* family, without most earnestly recommending them to the notice of the cultivators of flowers. The idea that these plants will not bear cultivation is as absurd as the old story of their springing from the seed of the Thrush and the Blackbird. We have frequently transplanted several species of the *Orchis* and the *Ophrys* into the Garden

with success, and the early varieties of the former never failed to draw attention by the beauty of their spotted foliage and the richness of their purple or lilac colours. We have generally collected the plants as soon as they appeared above the ground, taking them up with as much earth as possible about their roots, and planting them in a similar soil to that from which they were taken ; and where they have remained for several years without our disturbing the ground, we have found them grow stronger than in their natural situations About the year 1812 we planted many of these bulbs under some trees on a small bank in a garden at Worthing, and in the year 1816 we found several young plants growing on a small turf plot adjoining, and which must evidently have sprung from the seeds of those planted on the bank ; they were of the *morio*, *mascula*, and *ustulata* kinds. It would be more desirable to collect the bulbs in the summer, which might be easily done by placing a small stick in the earth on the north side of each plant when in flower, and to take them up in July or August before the foliage was entirely decayed.

The Ophrys are far less common than the Orchis, but these are frequently found in chalky soils that are kept moist by the partial shade of coppice wood. Martyn says, the Fly Ophrys

O. muscifera “is found in Bocton church-yard, and about Wrotham and Northfleet in Kent; Harefield in Middlesex; Croydon in Surrey; Hinton, Teversham, Fulbourn, Linton, and Chippenham in Cambridgeshire; Bath-hills near Bungay, and Earsham wood in Suffolk; Ray observed it in Essex, as well as the two last counties; St. Vincent’s rocks, near Bristol; Plumpton woods near Ulverston; Rushton in Northamptonshire; Asply in Nottinghamshire; Barrowfield wood, and Brigstear moss in Westmoreland; generally in calcareous pastures.” We have frequently found it on the south downs of Sussex and Hampshire, most generally on the north side and near the foot of the hills, where the soil is frequently a mixture of clay and chalk, and of a wet nature. We have also found it in plantations on the downs, particularly at Stanmer, the seat of the Earl of Chichester, near Brighton, where we have seen more plants of this kind in a small space than in any other situation.

The Fly Ophrys did not appear in this spot until the third year after the plantation had been thinned of its underwood, and it is difficult to account for the cause of its abundance in this site, that less than half a century back was a bare down. We also found in the same situa-

tion, the *Epipactis grandiflora*, the *Epipactis* or *Ophrys Nidus Avis*, and the *Ep.* or *Op. ovata*, all growing within a few yards together with the *Op. muscifera*.

That the seeds of all these species of Orchis should be brought by accident to this one particular spot in the plantation is improbable, since none of the kinds have been found growing in any other part of the neighbourhood, we must therefore surmise that they sprung from the nature of the soil, assisted by the decayed vegetable matter falling from the trees, which vegetated into these singular plants so soon as a necessary proportion of light and air was admitted into the wood. There must have been a first cause for the origin of all plants, and that this cause should be renewed or repeated agreeably to necessary circumstances, cannot be disputed by those who reflect on the subject. It was evidently the opinion of the inspired Israelite, when he wrote in the book of Genesis, "the earth brought forth grass, and herb yielding seed after his kind, whose seed was in itself." And were it possible that every plant and every seed on the earth should perish, it cannot be doubted but that the same kind of vegetation would eventually spring up, as is now peculiar to each particular soil and climate of the world.

It may be asked, would our majestic oaks and the imperial cedars of Lebanon, with the towering palms of India, again return to fill the space in their natural situations. Minute as the loftiest trees are, in comparison to the boundlessness of space, they are, conjointly with the humblest herb, necessary links for the harmony of this terrestrial globe. Their existence is as necessary to form the vital air which surrounds the earth as their substance is to the animals which inhabit it. A singular instance of vegetation occurred in London after the great fire of 1666, which reduced the centre of that city to a heap of cinders, and roasted the very earth; yet on the following year the whole mass of the ruins was so entirely covered with the Broad-leaved Hedge Mustard, or London Wild Rocket, *Sisymbrium Iris*, that in many places it might have been mowed like a field of corn. (*Morrison Prælud.*) But to return to the Fly Ophrys, *Ophrys muscifera*, without farther disputing its being like the fungus tribe, germinated by the fermentation of certain particles of earth combined with water, we are satisfied of its propagation by seed, having in the summer of 1823, saved the seed from plants which we cultivated; how far we may be successful in raising plants from this seed is yet to be proved.

That it does not increase by a viviparous nature like many other bulbs seems pretty certain by our not finding any of these plants growing in clusters like the Crocus, Snowdrop, Tulip or Hyacinth. This plant like the Meadow Orchis has two distinct bulbs, united at the top, one of which only sends up a stem, and during the season that this bulb is nourishing the flowers and seed it becomes shrunk and shrivelled, but the dormant bulb swells and increases in strength, and sends up a flowering stalk the following year, leaving its companion bulb to rest and recruit in its turn. When these bulbs are divided the plant is sure to perish, as we have experienced, having taken off the dormant bulb and planted the flowering one in a small pot, where it continued to flourish and produce blossoms, but on examining the earth in the autumn there was no part of the bulb remaining, whilst those that had been planted with the two bulbs, were found as already described, the one in a shrivelled state from which the stem was decayed, and the other become full and pushing out its stem.

The name of Ophrys which is given to these plants is derived from the Greek οφρυς, the eye-brow, one species having been anciently used either to blacken the eye-brows or to make them

grow. Its trivial name *musifera* is given to it from the great resemblance which the flower bears to a fly, and on this account it is made to represent error or mistake, in floral language, and indeed the blossoms are so much like these insects that they may easily be mistaken one for the other. The Spider Ophrys, *aranifera*, is made the emblem of adroitness or skill. The Bee Ophrys, *apifera*, ought certainly to represent industry, and the Butterfly Orchis, *Gymnadenia bifolia*, flightiness or gaiety, whilst the Lizard Orchis, *hircina*, and the Frog Orchis, *gymnadenia viridis*, may describe disgust when used emblematically.

The Fly Ophrys is generally in flower from the end of May to the beginning of July ; it has a slender stem from twelve to eighteen inches in height ; it is rarely seen with more than three leaves which sheath the stem at the base ; they are of a pale green colour, and of a lanceolate shape. The flowers expand in succession beginning at the bottom, and it is not common to see more than three or four expanded at one time ; as the lower ones decay others open higher on the spike, until the whole have blossomed. A spike seldom contains more than fifteen flowers, and frequently not more than four or five. They are thinly scattered on the stem, which adds considerably to the deception, for were they

numerous it would lessen the effect. The calyx divides into three lanceolate leaves of pale green, out of which issues a corolla or petal, so bent, cut, and painted, as to resemble a fly with its head in the calyx. The velvet-like pubescence of the corolla, and the blue mark dividing the chocolate colour, contributes much to the resemblance of this vegetable substance to an animal body.

There has been no instance of either the Orchis or the Ophrys, as now defined by Botanists, being found in tropical countries, but a beautiful species of this genus of plants has within these last few years been brought from the botanic garden of Palermo, by Mr. Wm. Swainson. The plant is indigenous to the coast of Barbary, and it has been named Sawfly Ophrys, *tenthredin fera*, but we have seen no species of the *musca* so gaily coloured as yellow; crimson, white, and blue, render the corollas of this flower, and which being set in a rose-coloured calyx has a fine effect. The general character of this exotic Ophrys comes nearer to the Bee than the Fly Ophrys of this country.

The Bee Ophrys flowers about a month later than the Fly Ophrys, and the flowering spike is thicker and shorter than the later species, being generally from about six to ten inches in

height. The flowers are considerably broader and closer set, and in shape and colour resemble a small humble bee. The spike seldom produces more than four or six flowers, but like the Fly Ophrys, it continues a considerable time in blossom before it withers, unless it is too much exposed to the sun or the winds. The leaves of this plant are of an ovate lanceolate shape, silvery underneath, and considerably larger than those of the Fly Ophrys.

This plant which was included among the varieties of the *insectifera* of Linnæus, is a native of several parts of Europe and an indigenous plant of our calcareous soil near woods, and in meadows. We have found it growing in the park belonging to his Grace the Duke of Norfolk, at Arundel in Sussex. "It has been found also near Charlton-church, and Chislehurst, in Kent. It grows also on Trunhill-downs in the same county. In Cambridgeshire it is abundant about Madingley-wood, Hinton, Faversham, Fulbourn, Burrough-green, Chippenham, and Linton. In Bedfordshire at Bolnhurst. In Buckinghamshire at Bradenham. In Northamptonshire at Blatherwick and Asply. In Oxfordshire at Pently Hangings. About Earsham in Suffolk and Mulbarton. On St. Vincent's rocks near Bristol. Carisbrook Castle in the

Isle of Wight. Great Comberton towards Wolfer's-hill; and Tedestone near Whitebourne in Worcestershire."

We have noticed the various situations where these plants are found, in order to assist the curious in their research, and as the seed ripens in the month of August, it would be worth the experiment of those who have a suitable soil on their estates, to scatter it on the ground in situations similar to where it grows naturally; but as most bulbous roots raised from seed require some years before they have strength to send up flower stalks, these must not be expected for at least three or four years. We should recommend at the same time that a portion of the seed should be sown in a bed of earth congenial to their nature, and very slightly covered with vegetable mould, as we observe the plants are generally most abundant amongst decayed leaves. We should also recommend the bed to be covered with moss, which would keep the earth moist and protect it from frost; the moss should be kept down by laying slender twigs over it and pegging them down with little forked branches.

We cannot conclude our brief history of this family of plants without publicly soliciting information from those who have already made the experiment of raising the *Orchis* and the *Ophrys*.

from seed, as also from such as may be disposed to try the cultivation of these singular plants, the natural history of which is at present but too imperfectly understood.

“ No more shall violets linger in the dell,
Or purple Orchis variegate the plain,
Till spring shall call forth every bell,
And dress with humid hands her wreath again.”

FRITILLARY. *Fritillaria.*

CROWN IMPERIAL.

Natural Order *Coronariæ*. *Lilia*, Juss: a Genus of the *Hexandria Monogynia* Class.

“The Crown Imperial; Lilies of all kinds,
The Flower-de-Luce being one! O, these I lack,
To make you garlands of.”

SHAKSPEARE’s *Winter’s Tale*.

THE Crown Imperial is one of the flowers that was first introduced into this country in the time of our great dramatic bard, who has celebrated it as above in a speech which Perdita makes to the Prince of Bohemia. Gerard, who was our principal writer on plants in the days of Shakespeare, tells us, in 1597, that he had then plenty of the Fritillary in his garden at Holborn, but he calls it a rare and strange plant. It was first sent from Constantinople into the Christian countries of Europe by Clusius, who forwarded it first to Vienna in the year 1576, and stating it to be a native plant of Persia, growing in the woods of that country. It was therefore for some time

called *Lilium Persicum*, Persian Lily; but, as there was already another Persian Lily growing in the European gardens, Alphonsus Paucius, physician to the Duke of Florence, when he sent a drawing of it to M. John de Brancion, named it *Corona Imperialis*. Madame de Genlis thinks the name originated from the celebrated *Guirlande de Julie*, Chapelain having under the painting of this flower written a poor metamorphosis in compliment to Julie, who was a great admirer of Gustavus Adolphus the King of Sweden, who lost his life in the battle he gained in the plains of Lutzen. The poet says, that had this monarch gained the Imperial Crown, he would have offered it with his hand to Julie; but, as the Fates have metamorphosed him into this plant, it is given to her under the name of *Couronne Impériale*. This title appears to have been adopted in all the European languages. The German name being *Kaiserkrone*, Danish *Keiskrone*, Swedish *Keisarkrona*, Italian *La Corona Imperiale*, Spanish *La Corona Imperial*, French *La Couronne Imperiale*; but in later days these ingenious people, like the Greeks of old, named it after the resemblance which the flowers have to a familiar object; and as they have none more ready at hand than their dice-box, it was called *Fritillaire Imperiale*, from *fritillus*, the Latin for dice-box.

Modern botanists have since bestowed the name of *Fritillaria* on a family of plants, of which this is, from its noble deportment and brilliancy of colouring, considered the sovereign.

“ The Lily’s height bespoke command,
A fair imperial flower ;
She seemed designed for Flora’s hand,
The sceptre of her power.”

The Crown Imperial is therefore made the emblem of majesty, and the representative of power in floral language.

In the Turkish language this flower is called *Tusai* or *Tuschai*, as well as *Turfani* or *Turfanda*; and as it was obtained from the Turks under this name, it ought, in good policy and justice, to have retained its original appellation.

This Lily of the turbaned countries towers above all the flowers of our vernal parterres, throwing up its tall stem amidst the dwarf flowers of April, like the tall Palm amongst trees, or a pagoda arising out of a Chinese town. At the top of its stem is supported a circle of Tulip-shaped corollas turned downwards, which have the appearance of so many gay bells, the stigma answering for the clapper. The whole being crowned by a coma, or a tuft of green leaves, gives it a singular and agreeable effect; and when the

bulbs are suffered to remain two or three years in the earth, which should be a light dry soil free from dung, they frequently send up a stem that carries two or three whorls of pendulous flowers above each other, and it is then called the Triple Crown.

Numerous varieties of this flower have been raised from seed by the patient perseverance of the Dutch florists ; but the most desirable varieties are those of the gayest colours, such as the bright yellow and the brilliant red, as the dingy colours and variegated kinds make less show in the garden ; and this imperial flower is not without its body-guard to keep its admirers at a proper distance, for it possesses so strong a scent of the fox, combined with that of the garlic, as to ensure its protection from meddling fingers, and its safety from the saloon vase. It is the same properties of the plant, we may presume, that defends it from being rifled of its nectareous juices, which is not only rejected by the bees, but refused by all kinds of insects. But the beauty and splendour of this magnificent flower will ever secure it a situation in the pleasure grounds, as it is equally adapted to decorate the centre of large flower borders, or to intermix with dwarf shrubs in more sylvan scenes ; and it is one of the few flowers, which, like noble per-

sonages, is seen to the best effect when planted singly.

The more closely we attend to the natural history of plants, the more are we delighted with the works of nature. To the Crown Imperial a large flower is bestowed, that has not the gift of closing its petals, like the Tulip and most other flowers, to secure the parts of fructification from the wet and inclement season in which it flowers; but to counteract this apparent inconvenience, a pendulous position is given to the corolla, which effectually protects the important parts of the flower, like a bell-glass, until impregnation has taken place, when the peduncles change to an upright position, in order to facilitate the ripening of the seed. The singularity of the nectary of this flower is too peculiarly conspicuous to have been overlooked by the curious; it is a white glandular cavity at the base of each petal, and as long as the flower remains in vigour, a large drop of limpid nectareous juice is hung to each nectary; and thus we are struck with other important uses of the petals, in addition to that of a covering to the stigma and anthers, for they appear to be organs by which the polarised primitive matters are directed to their evolution, and to their different attractions. We have consulted with some of the first botanists of the age

on the use of the nectareous juice towards nourishing the parts of fructification, and assisting in the impregnation of the seed, and we have met with that diversity of opinion which we could hardly have expected on a subject that seems so clearly developed. The ingenious authoress of "Sketches of the Physiology of Vegetable Life," tells us, that she made an experiment upon the flower of the Crown Imperial, "to observe the effect upon the fructification when deprived of the nectareous juice." "I robbed," says this lady, "the petals of this delicate fluid at about ten o'clock in the morning, and seven every evening, during which period it became usually replaced in the degree of about one-third of the natural quantity when suffered to remain undisturbed. Those bells, from which the honey was regularly taken morning and evening, did not produce any seed: two bells, wherein this operation was less closely attended to, formed very poor seed vessels; while the bells on the same plant, which remained in their natural state, brought their seeds to perfection. The anthers and stigmas seemed to wither sooner in those flowers which were deprived of their nectareous juice, and the germ certainly appeared to suffer essentially; but whether the effect produced upon the seed by the honey being taken away, was in

consequence of the anthers and stigmas losing their wonted nutriment, or of the seed itself being deprived of its sustenance, is a question of importance to be determined."

Decondolle says, "the return of the sap to a more oxydized condition, and the evident evacuation of hydrogen and azote, appear to have as essential an influence on fructification as the deposition in the honey juice of flowers of oxydized mucilage during the evolution of hydrogen."

The situation of the nectaries, at the basis of the sexual organs, shews us, that the oxydized sap must be deposited in these organs before the more volatile matter can ascend into the parts of fructification.

It is hence that the nectaries have commonly such a position, that the evacuation of the pollen from the antheræ is directed towards them. This is so evident in the *Irideæ*, that it is impossible to deny the connexion between the nectaries and the organs of fructification. This relation is still more striking, when we observe an inclination of the pistilla, with their stigmata, towards the nectaries, at the period when the former have attained their perfect ease. Finally, the evolution of the sexual organs at different times, or what is called the dichogamy, is a very obvious

proof that in many cases fructification is accomplished by the nectaries. When we thus observe, that, in the same flower, the antheræ are much sooner ripe than the stigmata, or the reverse, it is evident that these latter organs cannot be impregnated by the former, in so far as they belong to the same plant. It hence happens that the first blossoms always fall off, and the fruit fails, when the dichogamy is gynandrous, because the early unfolded stigma finds no antheræ to impregnate it ; and when these become capable of this office, the stigma of these first blossoms has already lost its susceptibility. When the dichogamy is androgynous, the last blossoms suffer the same failure, because, when the stigma of the last blossom has come to perfection, there are no antheræ remaining to impregnate it.

But to return to the Crown Imperial, and its cultivation, we must observe, that from the length of time it requires to obtain flowering bulbs from the seeds of this plant being not less than six years, it is seldom propagated in this country by its oviparous nature. Those who are disposed to exercise their patience, and raise new varieties from seed, have only to follow the direction already given for increasing Tulips from seed, and there is no fear but success will attend the operation.

The Crown Imperial has a large round scaly root, that throws off young offsets, by which it is generally increased in our gardens, but more frequently obtained from the shops, which import it from the Netherlands, or from Holland. The roots should be planted at least six inches deep, and not removed oftener than every third year, when the young plants may be separated from the parent bulb, and planted in a soil as already noticed, the strongest of which will flower the following spring, if removed at the proper season, which is about the beginning of July, when the stalk is decayed.

Parkinson who dedicated his first work called "The Garden of Pleasant Flowers," to the Queen of Charles the First, chose the Crown Imperial for the subject of his opening chapter; and just twenty years afterwards, he had the misfortune to see not only his Royal Patroness deprived of the British Crown, but left in widowhood to beseech a crown of immortality for her decapitated Sovereign. The Revolutions which have shaken every throne and made every kingdom tremble since that period are known to us all; yet we have seen the Crown Imperial performing its annual reign in quiet splendour, unconscious of the cares attending other crowns.

Happy Lily ! we address you in the words of Madame Deshoulières :

“ Que votre éclat est peu durable,
 Charmantes, fleurs, honneurs de nos jardins !
 Souvent un jour commence et finit vos destins,
 Et le sort le plus favorable
 Ne vous laisse briller que deux ou trois matins.
 Ah ! consolez-vous-en, jonquilles, tubereuses.
 Vous vivez peu de jour, mais vous vivez heureuses.
 Les médisans ni les jaloux
 Ne gênent point l'innocent tendresse
 Que le printemps fait naître entre zéphire et vous.
 Jamais trop de délicatesse
 Ne mêle d'amertume à vos plus doux plaisirs.
 Que pour d'autres que vous il pousse des soupirs ;
 Que loin de vous il folâtre sans cesse.
 Vous ne ressentez point la mortelle tristesse
 Que dévoie les tendres cœurs,
 Lorsque pleins d'une ardeur extrême,
 On voit l'ingrat objet qu'on aime
 Manquer d'empressement, ou s'engager ailleurs.
 Pour plaire, vous n'avez seulement qu'à paraître,
 Plus heureuses que nous, ce n'est que le trépas
 Qui vous fait perdre vos appas.
 Plus heureuses que nous, vous mourez pour renaitre.
 Tristes réflexions inutiles souhaits !
 Quand une fois nous cessons d'être,
 Aimables fleurs, c'est pour jamais.
 Un redoutable instant nous détruit sans réserve ;
 On ne voit au-délà qu'un obscur avenir.
 A peine de nos noms un léger souvenir
 Parmi les hommes se conserve.

Nous entrons pour toujours dans le profond repos
 D'où nous a tiré la nature,
 Dans cette affreuse nuit qui confond les héros .
 Avec le lâche et le parjure,
 Et dont les fiers destins, par de cruelles lois,
 Ne laissent sortir qu'une fois.
 Mais, helas ; pour vouloir revivre,
 La vie est-elle un bien si doux ?
 Quand nous l'aimons-tant, songeons-nous
 De combien de chagrins sa perte nous délivre ?
 Elle n'est qu'une amas de craintes, de douleurs,
 De travaux, de soucis de peines ;
 Pour qui connaît les misères humaines,
 Mourir n'est pas le plus grand des malheurs .
 Cependant, agréables fleurs,
 Par des liens honteux attachés à la vie,
 Elle fait seule tous nos soins ;
 Et nous ne vous portons envie
 Que par où nous devons vous envier le moins."

PERSIAN FRITILLARY OR PERSIAN LILY. *Fritillaria Persica.*

THIS flower was known in Europe about three years prior to the introduction of the Crown Imperial, and it was known in the London gardens in the time of Gerard. Parkinson tells us that "it was first brought from Persia into Constantinople, and from thence sent unto us by the means of divers Turkie merchants, and in es-

pecial, by the procurement of Mr. Nicholas Lete, a worthy merchant, and a lover of all fair flowers." Clusius informs us that it was sent into the Low-Countries under the name of *Susam giul*, from which name he supposed it to be an indigenous plant of Susis in Persia, and he therefore named it *Lilium Susianum*.

The bulb of this plant sends up a stem about three feet in height, on which the purple corollas are loosely hung like bells in a pyramidal form, and as we have but few elevated purple flowers that blossom in May, it is a desirable flower to mix in many situations of the garden, where it requires a light earth and a warm situation. This bulb is frequently planted in pots for the house, and the Dutch have large glasses to flower these bulbs in water in the same manner as Hyacinths. It seldom ripens its seed in England, therefore we must depend on the increase by the offset bulbs.

COMMON FRITILLARY, OR CHEQUERED
LILY. *Fritillaria Meleagris*.

THESE flowers are natives of most of the European countries, and are generally found

growing in humid meadows. At present they are much less in request than formerly, although when planted in large clumps their pendulous blossoms and chequered appearance afford a desirable variety amongst the gifts which Flora bestows upon us in the early part of the month of April. The Black Fritillary is a native of France, and Monsieur Piolle tells us that a variety with perfectly white corollas is found in the neighbourhood of Poitou. Some of the varieties have their petals chequered like a chess-board, others are mottled or spotted like the feathers of the guinea fowl, and hence Gerard calls them "Turkey-hen or Guinea-hen flowers," and they are now distinguished by Botanists under the Latin name *Meleagris*, (Guinea-fowl,) although some of the varieties are of a plain yellow, blood red, or chequered with purple and white, yellow and red, or of two reds. Gerard also calls it Checkered Daffodil, and we learn from him that it was introduced into this country in the reign of Queen Elizabeth, as he says, "The curious and painful herbarist of Paris, John Robin, sent him many plants for his garden, where they prospered (as he informs us) as in their own native country; and were then greatly esteemed for the beautifying of our gardens and the bosoms of the beautiful."

Parkinson observes that it was first named *Narcissus Caparonius*, in honour of Noel Capron, an apothecary at Orleans, who first discovered this plant, and was shortly after murdered in the massacre of St. Bartholomew.

Thus we obtain the period of its being first brought into cultivation, a period that must for ever mark the absurd policy of religious persecution in any part of the globe. Historians say that these religious civil wars cost France more than one million of men, and one hundred and fifty millions of livres in carrying them on. And it is terrible to reflect that bigotry should have ever existed to such an extent between christian sects, living in one country, as to cause in a short space of time the destruction of nine cities, four hundred villages, two thousand churches, two thousand monasteries, and ten thousand houses, which were actually burnt or otherwise destroyed during the persecution of the protestants in France, which not only disgraced humanity, but impoverished the country from that time to the present moment, by driving the silk manufacturers into this country, and giving to England that part of commerce which France had previously and almost exclusively enjoyed.

These French refugees first established the silk trade at Canterbury, in the reign of Queen

Elizabeth, from Canterbury it found its way to Spitalfields, where it was for a long time carried on almost exclusively, and at the present day we meet with families on that spot who have descended from the first settlers in the silk manufactory in these kingdoms, and whose peaceable habits and good conduct as a body of people is proverbial. For a history of the silk trade, see Pomarum Brit. 3d. Ed. under the article Mulberry.

Thus it is scarcely possible to meet the chequered flowers of the Fritillary without contemplating that the events of our private lives are not more chequered than those of nations, and not finding this flower in the vocabulary of floral language, we place it there as the emblem of persecution, and we recommend it to fill a situation in all gardens, as a memento that by persecuting of others we lessen our own portion of happiness.

Soon after this flower was brought into notice, the fields of Spain, Portugal, Italy, Sweden, and Germany were all successfully searched for varieties, and the different kinds were brought into this country to ornament the parterres of our ancestors. Within these last fifty years it has been discovered growing in a wild state in this country. This circumstance was first mentioned

by Mr. Blackstone, who states that it grows in Mawde fields, near Rislip common, Middlesex, and was observed there by Mr. Ashby, of Beakspears, for a number of years. It has since been found between Mortlake and Kew, where the plant was formerly called Snake's-head, and on account of its growing plentifully in a particular pasture of that neighbourhood, there is a field called Snake's-head meadow. These plants have a solid bulb or tuber, about the size of a hazel nut. These are increased annually by offsets, but which should not be disturbed oftener than every third year Miller observes that new varieties can only be raised from seed, and that by sowing the seeds, a larger stock of these bulbs will be obtained in three years, than can be procured by the increase of their bulbs in twenty years.

The seed should be sown as soon after it is ripe as possible, in shallow boxes filled with light fresh earth, on which the seeds should be thickly scattered, and then covered with sifted mould, but not more than a quarter of an inch in thickness. These boxes should be so placed as to receive only the morning sun, but in the beginning of October they should be removed to a warmer situation in a south aspect. During the winter these boxes should be covered, so as

to secure the earth from the effects of severe frost. The plants will make their appearance in March, and as the weather becomes warm the boxes should be removed to a situation where they are shaded from the mid-day sun. In this state they may remain during the summer, keeping them free from weeds and occasionally watered; but the latter must not be repeated after the leaves are decayed, lest it should rot the bulbs. In the following August they may be planted out in a bed of light earth, where they may be expected to flower about the third year from the time of sowing.

GENTIAN. *Gentiana.*

Natural Order *Rotaceæ*. *Gentianæ*, Juss : a Genus
of the *Pentandria Digynia* Class.

" Scarce any plant is growing here,
Which against death some weapon does not bear."

COWLEY.

IT is now about two thousand years since the medicinal virtues of this bitter plant were discovered by Gentius, King of Illyricum, who afterwards drank so deeply of the bitter cup of fortune. This monarch having broken the most sacred laws of nations, by imprisoning the ambassadors that were sent to his court by the Romans, it so roused the resentment of these warlike people, that they invaded his kingdom, and being conquered by Anicius, both himself and family were led in triumph through the streets of Rome.

In justice to this royal botanist the plant was called *Gentiana* by the Latins, and it is now the universal name wherever the European languages are known; and it would not be inappropriate to add this flower to the heraldic arms of all am-

bassadors whilst in office, as a memento, that their persons should be considered equally sacred with that of their sovereign, or the country which they represent.

Martyn enumerates fifty-three species of Gentian; but he observes, that the numerous species of this genus have very few characters in common, which has induced some botanists to range them under separate genera. Aiton, therefore, notices but twenty-two distinct species in the Hortus Kewensis; and, as ornaments to the open garden, we shall regard but a small portion of these mountainous plants, some of which are said to perish when exposed to the rising sun. The Yellow Gentian, *Lutea*, has been made the emblem of ingratitude, because it so frequently dies under the culture of the gardener. This species is a native of France, Italy, Germany, Switzerland, Sweden, Lapland, and North America, and it is of so strong a bitter that where it abounds, whole tracts of country may be seen untouched by the bite of any kind of cattle; but still it is not without its use in the economy of nature, which renders it profitable to those whose lands it has usurped, for it is the root of this species of Gentian, which we import from Switzerland and other places as a medicinal drug, on account of its bitter being highly esteemed, not

only as a tonic and stomachic, but also anthelmintic, antiseptic, emmenagogue, antiarthritic, and febrifuge. Before hops were so generally used as a bitter to preserve malt liquors, this root was in much greater demand, it being generally used in brewing, under the name of bitterwort and felwort, baldmoyne and baldmoney.

In the days of Queen Elizabeth, when neither the infusion of the Chinese leaf, nor that of the Arabian berry, was known as a breakfast beverage, the knowledge of a wholesome bitter that would preserve the home-brewed ale from becoming acid, was as necessary as sugar is to our present drink. Gerard, who lived in those days of gallantry, ale and hospitality, tells us, that "Master Isaac de Lanne, a learned physician, sent him plants of this Gentian for the increase of his garden from Burgundie."

Pliny observes, that the Gentian which grows in Illyria is the most efficacious in medicine. This, we presume, is the species now distinguished by the name of *Septemfida*, Crested Gentian, which grows naturally in the mountains of Persia, near the Caspian Sea, as well as in several places in the Levant.

As an ornament for the English parterre, we shall notice two that are indigenous to our climes, for, like Addison, we prefer those plants which

grow in all the luxuriance of nature to those rare exotics whose sickly appearance bespeaks their dislike to our country ; yet we would not go so far as Mason, and say,

“ ————— ornament,
When foreign or fantastic, never charm’d
My judgment,’

for all good citizens are bound to admire the exertions of those who endeavour, as Cowper observes,

“ To give the pole the produce of the sun,
And knit th’ unsocial climates into one !”

The large flowered Dwarf Gentian, or *Gentianella*, is by botanists named *Gentiana Acaulis*, because in its natural state the flowers have no stalk, but by the force of cultivation it frequently throws up its corolla on a kind of stem. This species grows naturally on the Welsh mountains, as well as those of the Alps. Ray found it on the highest parts of Mount Jura in Switzerland, and it has also been found in Austria, Carniola, and Silesia ; and although a native of such exalted situations, it flourishes in the garden where the situation is elevated, and the air is pure. Thus it readily admits cultivation in some parts of the country, whilst it cannot be made to prosper in

others, particularly in the immediate vicinity of London. This is the species of Gentian best known, and most admired in the garden, on account of the brilliancy of its blue, which is equal to the finest of the metallic blues. The corolla is monopetalous, and very large for the size of the plant, therefore it has a fine effect when planted in large clusters; and it demands admiration when viewed singly, as the lower part of the interior of the campanula of the flower forms a fine-spotted yellowish star on the rich azure blue ground of the five expanding segments of the corolla, whilst the exterior of the bell is of reddish purple, or deep lilac. It flowers in April and May, and frequently in the autumn; it loves a moist loamy soil and a shady situation, and is propagated by parting the roots; but it may also be increased by sowing the seeds which produce the best plants. These should be sown in the autumn in a border of good loam earth, and the plants will flower the second year, but they are greatly checked by frequent transplanting.

The Spring Gentian, *Verna*, is also a British plant that flowers in April; but, as it is of a more diminutive size, it is not so frequently planted for ornament as the foregoing. The culture and soil is the same.

The Yellow Gentian, *Lutea*, grows from three

to four feet in height, and is a desirable plant to ornament groves and woody scenes, as it succeeds best in shady situations where the soil is light and damp, and where many plants would not exist. It flowers in June and July; and when several plants arise near to each other, the effect they give in wilderness scenery is most agreeably enlivening.

These plants are raised from seed that should be sown in the autumn, as soon after they are ripe as possible. They are usually sown in pots, which require to be kept in a shady situation: when the young plants appear above the earth they must be duly watered in dry weather, and in the autumn they may be planted into the beds where they are to remain, as there is danger in removing them; for if the root, which is like that of the carrot, be broken, it generally causes the plant to perish. The stalks decay down to the ground every winter, and they seldom flower oftener than every third year, and never blossom two successive years, but the roots remain sound for a great length of time in the earth.

VIRGINIAN COWSLIP. *Dodecatheon Meadia.*

Natural Order *Preciae*. *Primulaceæ*, Juss: a Genus
of the *Pentandria Monogynia* Class.

“ Meadia’s soft chains five suppliant beaux confess,
And hand in hand the laughing belle address ;
Alike to all, she bows with wanton air,
Rolls her dark eye, and waves her golden hair.”

DARWIN.

“ The petal, stamen, and the pistil trace
Of common blossoms, or of unknown race ;
The first well pleas’d you mark with grateful sight,
And view the last through hope’s bewitching light.”

“ What sudden pleasure, when some object rare,
Confin’d peculiar to one soil and air,
More precious far from expectation grown,
By some bless’d turn upon the sight is thrown !”

DELILLE.

THE delight with which the botanist views a newly-discovered plant can only be conceived by the students of nature; it seems to expand his ideas, and give him new conceptions of the wisdom of the Great Creator. He contemplates with admiration the harmony of its parts, which he finds so happily adapted to its native situation on the globe, he learns by the character of the

plant the climate to which it belongs, and he soon conceives the utility of the individual plant to the grand link of vegetation by which the animal world is supported. The pleasure that the herbarist enjoys, when he first meets with an unknown plant, has been thus described by the poet of *L'Homme des Champs*.

“ He marks the treasure with an eager glance !
Great God, exclaims, and forth his hands advance,
Sudden to seize the prey : not more delight
Feels the fond lover at his mistress’ sight.”

He deems it as the most important event of his life, and he joyfully bestows on it the name of some esteemed friend, or eminent countryman ; his fancy pictures it growing under cultivation with his native plants ; his immediate acquaintance covet it for his sake, and his name is justly registered amongst those who have benefited their country by peaceable pursuits.

The plant, of which we are about to speak, is indigenous to the Columbian world, that vast field from which such store of novelty has been poured into the more known quarters of the globe. It grows in several parts of North America, and was first sent from Virginia by Banister to Bishop Compton in the year 1704, and Miller mentions having seen it in blossom at his Lordship’s

garden at Fulham in the year 1709. After which, the plant was lost for several years in England, till it was again obtained from America, by Mr. Catesby, about the year 1744.

Mr. Mark Catesby, in his Natural History of Carolina, gave it the name of *Meadia*, in honour of Dr. Richard Mead, an English physician of that day, who, like some of the present time, was courted by the wealthy, and adored by the needy of his country, whilst his name was revered by the eminent of all parts of Europe.

On this account we feel a regret that Linnæus should have thought it necessary to change the generic term of this plant from that of *Meadia*, and more particularly so since the one he has bestowed on it seems as inappropriate, *Dodecatheon* being derived from two Greek words, which mean twelve gods ; and the only cause he could have for adopting so whimsical a name, was from the observation that each of these plants generally produced twelve corollas. *Meadia*, however, remains as the specific name for the plant, of which there has not yet been a second species discovered. The French have given it the name of *Gyroselle de Virgine*, in addition to that of *Dodecatheon Meadia*.

This elegant plant flowers about the end of April, or the beginning of May ; the stalk, after

rising up to about eight inches in height, throws out an umbel of flowers so gracefully pendent, as rockets appear when thrown out of an elevated piece of fire-work.

The petals of the flower are of a rosy lilac, inclining to the colour of the peach or almond blossom, and they are reflexed, or turn back over the calyx, giving the appearance of an half-expanded parasol, and which resemblance is considerably heightened by the long tapering shape of the parts of fructification, and the golden colour of the anthers.

The Dodecatheon should be planted in a shady situation, where the earth is of a loose moist nature, and its beautiful delicacy and graceful formation make it deserving a situation amongst the plants that are potted for the house.

It is easily propagated by offsets, which should be taken from the old plants in the month of August, that they may be fixed well to the earth before the frost comes on. It is increased more rapidly from seed, which the plant generally produces in plenty; these should be sown soon after they are ripe, either in pots, or a shady border. If these plants are much exposed to the sun whilst young, they are almost sure to perish, so impatient are they of heat. Many persons have lost their stock of these plants by planting them

in dry soil in the most sunny parts of the garden, without reflecting from what latitude they were originally brought, or the lines wherein Milton tells us,

“ ————— Nature's boon
Pour'd forth profuse on hill, and dale, and plain,
Both where the morning sun first warmly smote
The open field, and where the unpierced shade
Imbrown'd the noon-tide bowers.”

DOG'S TOOTH VIOLET. *Erythronium.*

Natural Order *Sarmentaceæ*. *Lilia*, Juss: a Genus of the *Hexandria Monogynia* Class.

"Multipliez les fleurs, ornement du parterre."

WE select this line from Fontaine, to draw the attention of our florists to this elegant little lily, which has been so much neglected, that we rarely meet with it in sufficient quantities to make a figure in the garden, and which we presume arises from the time required to raise a number of bulbs, for under the most favourable circumstances they increase but slowly, by their viviparous nature. We shall, therefore, recommend this curious and beautiful flower to the protection and care of our fair florists, who will be well repaid for the slight attention it requires, by the delicacy and novelty its foliage and blossoms display on the parterre in the months of April and May; but, before we go into the history of the plant, let us extract what Bruce has so charmingly described as the employ of our first mother.

“ All alone, amid her garden fair,
From morn to noon, from noon to dewy eve,
She spent her days, her pleasing task to tend
The flowers ; to lave them from the water-spring ;
To ope the buds with her enamour’d breath,
Rank the gay tribes, and rear them in the sun.
Thus plied assiduous her delightful task,
Day after day, till every herb she named
That paints the robe of Spring.”

The plant, which botanists now distinguish by the name of *Erythronium*, appears not to have been brought into notice before the middle of the sixteenth century, an age when the most eminent physicians of Europe turned their particular attention to the study of botany. Gerard, who wrote on this plant about the end of that century, observes, “ there hath not long since been found out a goodly bulbose plant, and termed Satyrion.” Lobel, a native of Lisle, seems to have given it this name, supposing it to be the true Satyrion of Dioscorides. Lobel most probably met with the plant in his travels through Switzerland, Germany, and Italy, from whence he probably brought it to England, as he settled in this country about the year 1570, and undertook the superintendence of Lord Zouch’s botanical garden at Hackney. In 1596, we find the plant was cultivated in Holborn, and Gerard does not mention from whom he received it. Lobel afterwards

was nominated physician and botanist to James the First of England. Matthiolus, a celebrated physician of Sienna, who died of the plague at Trent in the year 1577, writes of this plant under the name of *Pseudohermiodactylus*.

Gesner, a physician of the same age, who has been styled the German Pliny, wrote also on this plant, which he called *Hermiodactylus*. He also died of the plague in 1565. Clusius, whom we have already noticed in other parts of this work, appears to have been the first who gave it the name of *Dentali*. It was afterwards called *Dens Caninus*, Dog's Tooth Violet, from the appearance of the root, which is white, and shaped like a tooth ; and this idea has governed the name in all the European languages, as the Germans call it *Hundszahn*, the Swedes and Danes *Hundetand*, the French *Le Dent de Chien*, the Italians *Dente di Cane*, the Spaniards *Diente de Perro*, the Portuguese *Dente de Cao*, the Russians *Kondik*.

Parkinson considered it to be a species of Orchides, and that the Tulip was the *Satyrium Erythronium* of Dioscorides ; yet he writes of it in a separate chapter, and observes, that the root of the *Dens Caninus* "is held to be of more efficacy for certain effects than any of the Orchides and Satyrions."

The Dog's Tooth Violet grows naturally in the woody mountains of the south of France, Switzerland, Germany, Italy, and Siberia. This species of *Erythronium* sends up but one leaf until it is strong enough to flower, and then only two leaves, which are curiously spotted with purple and white, like the feathers of some birds: between these leaves arises a reddish or purple stem of about four inches high, sustaining one flower, which hangs down like the Chalcedonian Lily, or the Virginian Cowslip. The petals are generally of a full lilac colour, but sometimes white: they are reflex, and spread open to the base, exposing the six dark purple oblong anthers and the three-cleft stigma to the full influence of the light and air. On the whole, it may be ranked amongst the most graceful flowers of the vernal season, and when planted in patches of from twenty to forty bulbs in a spot, it cannot fail of attracting general admiration. The proper season for setting the bulbs is from about the end of June to the beginning of September. The roots should be kept as short a time out of the ground as possible, as they are apt to shrink, which causes them to rot; therefore those who may be disposed to collect these bulbs on the continent should be careful to have them packed

in a small box, with earth between each layer of roots, and to have the box with a latticed lid to prevent mouldiness.

This plant loves a shady situation and a light loamy soil, and it should not be removed, or the ground further disturbed, than to keep it free from weeds, until the plants appear to have increased so as to become too thick, which would not be oftener than every third or fifth year, when the offsets may be placed in a separate patch. The Dog's Tooth Violet may also be increased by sowing the seeds in pots, as has already been observed in the history of other bulbous plants.

A second species of *Erythronium* was introduced from North America in 1665, and bears the specific name of *Americanum*. It flowers a month later than the European species, and is something larger, and of a golden yellow colour. The cultivation is the same, and it is equally calculated to ornament many shady places in the shrubbery or wilderness scenery. We would place the Yellow *Erythronium* in the shade of the Purple Rhododendron, as it loves the same soil, and flowers at the same season. M. Pirolle, in "Le Bon Jardinier," recommends the seeds of each of these plants to be sown in pots of bog-earth.

SESSILE TRILLIUM. *Trillium Sessile.*

Natural Order *Sarmentaceæ*. *Asparagi*, Juss: a Genus of the *Hexandria Trigynia* Class.

" —— Each land its flower hath given,
To form *this* fair young nursery for heaven!"

T. MOORE.

THIS singular tribe of plants we owe to the discovery of a new world, as the five species hitherto made known are all indigenous to North America exclusively, therefore we cannot meet with them in the pleasure-grounds without having our mind conveyed back to the period when the perseverance of Columbus overcame all obstacles and difficulties that were thrown in his way, to prevent his glorious plan of enlarging our knowledge of the earth, and enriching the known world with unknown produce.

The name of Trillium is derived from the number of three, because the plant has three leaves, a calyx divided into three, a corolla with three petals, that shelter three styles, which conduct the farina into a three-celled capsule.

The specific name of Sessile is given to this species of Trillium, because the flowers sit on the stalk without peduncles. It was first introduced into this country in the year 1759, having been found growing in the shady thickets of Carolina and Virginia, which should instruct us to plant it in the shade of our shrubbery grounds, where the earth is light and moist. The leaves of this plant are curiously piebald or mottled with two greens, the calyx-leaves are streaked with a reddish purple, and the petals are of a dark claret colour. It flowers in April and May, and rises from six to nine inches from the ground. The root is a perennial tuber which increases but slowly, and from this cause it remains rare in the garden, although it is easily raised from seed, if sown soon after it is ripe in a shady border, or amongst shrubs where the soil is moist and light.

SAXIFRAGE. *Saxifraga.*

Natural Order *Succulentæ*. *Saxifragæ*, Juss: a Genus
of the *Decandria Digynia* Class.

“ Nor will the breast where fancy glows,
Deem every flower a weed, that blows
Amid the desert plain.”

SHENSTONE.

OF this numerous family of plants twenty distinct species are indigenous to Great Britain, eighteen of which are mountain plants, one grows in our meadow pastures, and one in bogs, to which we have added twenty-five exotic species, besides several varieties of some of the kinds.

We do not find that the Greeks have made any mention of these plants. Their Herbarizings appear to have been made principally in more eastern parts than these plants have been found in.

The Roman Physicians held certain species of this genus in great esteem, on account of their supposed efficacy in breaking and dissolving calculi in the bladder, from which cause they called them *Saxifraga*, a name that implies a breaker of the stone, and the old English

name of Breakstone was bestowed on them for the same reason. But in this age of critical inquiry and medical investigation the plant is found not to possess the dissolving qualities formerly attributed to it. It is however known to be a powerful diuretic that carries off gravelly substances ; but this valuable property of the Saxifrage exists only in the fresh plant, though the dried roots or tubercles retain it in a very inferior degree. The Saxifrage of our country is said to be the most powerful in medicine, and the kinds in highest estimation are the white, or sengreen, *grandulata*, of the meadows, and the yellow marsh, *Hirculus*, of the bogs. The latter is a more gentle medicine in its effects, and therefore not so frequently used.

As an ornament to the vernal garden we shall recommend the purple-flowered *Saxifraga oppositifolia*, which under cultivation expands its purple flowers to the winds of March and the showers of April. The stems of this species are long and trailing, and form tufts that have a good effect on artificial rock-work, but a far better one when the trailing branches hang down from natural rocks, into the crevices of which this plant loves to insinuate its roots. As a border-plant the following method of treating it is recommended by Miller. " At the

end of March divide a plant that has filled a pot the preceding year, into many small pieces, taking care that each has a few fibres to it; plant about six of these in a small pot, filled with a composition of loam and rotten leaves or bog-earth, in equal parts, water them and set them by in a shady place for about a week, then plunge them in an open border, exposed not more than half the day to the sun; in dry weather water them once a day; the ensuing spring each pot will be covered with a profusion of bloom: to continue this plant in perfection it must be thus treated yearly.” And it must be recollect that the plant is of that hardy nature as to disdain all tender treatment.

LONDON PRIDE, OR NONE-SO-PRETTY.

Saxifraga umbrosa.

“ Witness the neglect
Of all familiar *objects*, though beheld
With transport once.”

AKENSIDE.

THIS pretty plant, that now so commonly borders the little flower-gardens of our cottagers, and is so often transplanted by their juvenile gardeners,

cannot be known without being admired, although it has of late too frequently given place to plants of inferior beauty. This species of Saxifrage grows naturally in Yorkshire, but more abundantly in the mountains of Ireland. It is also a native of the Alps, from whence, we presume, it was first brought into our gardens, as it was in cultivation for many ages before it had been noticed as an indigenous plant of these islands.

Parkinson speaks of it in 1629 under the name of *Sedum*, and observes “some of our English gentlewomen have called it Prince’s Feather, which although it be but a by-name, may well serve for this plant to distinguish it.” It was afterwards called None-so-pretty, and if we view it with the attention that its beauties demand, we must acknowledge that but few flowers are prettier, or that Nature has not painted any flower with more delicacy than the pretty spotted petals of this plant. When viewed through a microscope its beauties seem to increase, as the young flower-buds appear like so many ripening peaches, whilst the sprays seem frosted with diamonds. The foliage is also exceedingly pretty, being set in rosettes like the Houseleek and common Daisy. It is one of the plants that will grow in confined and

shady situations, and was therefore much cultivated in London as long as an unpaved spot could be found, and hence it was called London Pride.

The French named this plant *Mignonnette*, which means curiously delicate, they also bestow on it the name of *Amourette*. In floral language it represents a love-match.

In the garden it should be planted on artificial rock-work, but it is also acceptable in the flower-border, and at the foot of flowering shrubs. It likewise makes a neat edging where this prim style of gardening is retained, and it propagates itself so fast by offsets that it is seldom raised from seed, and we have but few flowers that require so little care in cultivating as the London Pride or the Parisian *Amourette*.

STAR OF BETHLEHEM. *Ornithogalum.*

Natural Order *Coronariæ*. *Asphodeli*, Juss : a Genus
of the *Hexandria Monogynia* Class.

" And shape star-bright appear'd."

MILTON.

THIS bulbous-rooted flower received the reverential title of Star of Bethlehem from the formation of its corolla, for it is not, as many persons formerly supposed, a native of the land of Judea. The Latin name is derived from the Greek, Ογυδογαλον, which is supposed to have been given it from the whiteness of the root or flower, but we think more probably from the white vein that runs up the leaf of the species *pyramide*, and which the French call *Epi-de-lait*, milky blade, and *Epi-de-la-vierge*, virgin's blade, and which is indigenous to France and the hills of Spain and Portugal. The common Star of Bethlehem, *Ornithogalum umbellatum*, grows spontaneously in France, Switzerland, Germany, Carniola, Italy, and some places in the Levant. Mr. Martyn says, "with us it is a doubtful native, as many of the bulbous plants are;" but as it has

been found growing naturally in such various parts of England, and more particularly as it never appears to have been introduced as a plant of luxury or medicine, we can have no hesitation in pronouncing it indigenous to our soil. It has been found in the closes about Streatham, in Surrey. Stillingfleet observed it in Norfolk ; Relhan in Cambridgeshire ; Sibthorp near Barton, and in Christ-Church meadows, Oxfordshire ; and Mr. Robson says it is plentiful in a field near Knaresborough, Yorkshire, and it has been found near Leeds in the same county. The bulbs of these plants should be placed in a light sandy soil, where they increase rapidly by their viviparous nature, which renders it necessary to thin them every second or third year ; for although they have the best effect when growing in large patches, yet if suffered to remain beyond that time, the bulbs impoverish each other and have only strength to throw up leaves. They should be removed in the month of July or August, which will enable them to become so fixed in the ground as to flower freely in the following April or May. This flower remains in perfection for about fifteen days, during which time it never expands in a wet or gloomy day, and even in the brightest weather the flowers do not open until an hour before noon, and it is

from this circumstance frequently called Eleven o'clock Lady. The petals close again at three o'clock in the afternoon, and this opening and closing will be generally found as correct to time as the shadow on the sundial itself. In France this species is called *Dame ou belle d'onze heures*, from the same observation. These flowers have a pleasant odour, and the bulbs were formerly eaten after being roasted in the embers, but it is so little cultivated at present that a dish of them would at any season be as expensive as the greatest vegetable rarity. The roots of all the species of these plants are considered nutritious and wholesome, and they have been frequently used as food in Sweden, during the time of scarcity, particularly the bulbs of the

YELLOW STAR OF BETHLEHEM, *Ornithogalum Luteum.*

THIS species is a native of most parts of Europe, and is generally found in woods, pastures, and moist sandy places. "It has been found in the meadows near Godalming in Surrey. In woods near Ashford mill, and Fauler in Oxfordshire. In several parts of the north, as in a meadow adjoining to the copper mills, Derby. Under Malham-cove; near Doncaster, Yorkshire; and

Kendal, Westmoreland. In the woods on the banks of the Tees, near Greta-bridge and Bignal, Yorkshire. It has been found growing spontaneously also in Northumberland, and in some parts of Scotland."

It flowers in April, and requires the same treatment as the former kinds, excepting that it should be planted in a moister soil, but at the same time light. The Drooping Star of Bethlehem, *nutans Ornithogalum*, and the spiked *pyrenaicum* are also found so frequently in this country as to be thought indigenous to our soil. Two species of these plants have been introduced from Egypt, one from Siberia, one from Sweden, one from Austria, one from California, and twelve from the Cape of Good Hope, amongst the latter are some of the greatest ornaments of the greenhouse.

HONESTY. *Lunaria.*

Natural Order *Siliquosæ* or *Cruciformes*. *Cruciferæ*,
Juss: a Genus of the *Tetradynamia Siliculosa* Class.

“ Then sprinkles she the juice of rue
With nine drops of the midnight dew,
From Lunary distilling.”

DRAYTON’S *Nymphid.*

“ Enchanting Lunary here lies,
In sorceries excelling.”

Ibid.

THIS plant which is now solely cultivated for the beauty of its lilac corollas and the singularity of its seed vessels, was held in high repute among the credulous of former ages, being considered a *charming*, *enchanting*, and *bewitching* herb. It still continues to give a charming effect to the gardens, but its mysterious powers are no longer known, for it has shared the fate of numerous other magical plants, which enabled the people of old to transform themselves into aërial beings, or even to travel through the air in their natural shapes. We read of numerous plants whereby it was said that love or hatred could be engen-

dered, lost property recovered, men's bosoms unlocked and their secrets sucked out, and by whose aid battles were won and lost, and even the dead brought to life :

“ For by his mighty science he could take
 As many forms and shapes in seeming wise,
 As ever Proteus to himself could make :
 Sometimes a fowle, sometimes a fish in lake ;
 Now like a foxe, now like a dragon fell ;
 That of himselfe he ofte for feare would quake,
 And oft would flie away. O who can tell
 The hidden powre of herbes, and might of magick spell ! ”

SPENSER.

We learn from Chaucer that the Lunaria was one of the plants used in incantations, but it is not mentioned under the name of Honesty !!

“ And herbes coude I tell eke many on,
 As egremaine, valerian, and lunarie,
 And other swiche, if that me list to tarie,
 Our lampes brening bothe night and day,
 To bring about our craft if that we may,
 Our fournies eke of calcination,
 And of waters albification.”

Spenser tell us that even the witches themselves could not escape penance :

“ When witches wont do penance for their crimes,
 I chaunst to see her in her proper hue,
 Bathing herselfe in origane and thyme :
 A filthy foule old woman I did view.”

As we prefer relating the wonders of magic in verse, we shall further quote the same author :

“ The develish hag, by changes of my cheare,
Perceiv’d my thoughts ; and drown’d in sleepie might,
With wicked herbes and oyntments did besmeare
My body, all through charmes and magicke might.
That all my sences were bereaved quight.”

The same poet shows us that in superstitious times, the magician was applied to as well as the physician in dangerous cases ; and we have somewhere read that it was a common practice to call in the aid of magic when medicine failed :

“ Beseeching him with prayer, and with praise,
If either salves or oyles, or herbes, or charmes,
A for donne wight from dore of death mote raise,
He would at her request prolong her nephew’s daies.”

SPENSER.

That such ideas actually occupied the minds of men in unenlightened days we have numerous authentic accounts related in history, and that what is strongly impressed upon the minds of the ignorant, should in some degree affect the learned is not so wonderful, as it is difficult to shake off the prejudices of the age we live in ; and of this we have a striking example in the capacious mind of the great Verulam, who in his Natural History acknowledges his belief in

witches. Yet we do not consider him capable of consulting magicians or wizards; but it would have been scarcely possible to have escaped the prevailing opinion, in an age when numerous persons openly professed the art of magic, and every deformed and ugly old woman was persecuted as a witch.

Even in later times than those of the celebrated Chancellor, a firm belief in witchcraft seems to have possessed the minds of the nation; for Butler relates, that a fellow in the reign of Charles the First obtained a celebrity by detecting witches, and actually caused the death of nearly sixty poor old creatures on charges of witchcraft. In those days, the ordeal for the trial of witches was to tie them up in a sack, and throw them into a river. If they swam, they were taken out and burnt as decided witches; if they sank, why then they were drowned in the experiment! At last, the fellow was himself charged with witchcraft, tried, and perished by his own ordeal.

The fear of evil spirits and the power of magic seem to have prevailed over all nations before true religion and pure philosophy had extended their universal blessings. The Scriptures inform us of its existence in eastern countries; and from the numerous ceremonies of the Romans to prevent the effects of enchantment, we learn how

much it occupied their attention. And that the poets of every age avail themselves of the superstition of the times to render their poems more effective, we can instance our own great dramatic poet, whom we have frequently quoted on this subject. The prince of the Latin poets says in the *Æneid*,

“ For Circe had long lov'd the youth in vain,
Till love, refus'd, converted to disdain :
Then mixing pow'rful herbs, with magic art,
She chang'd his form, who could not change his heart ;
Constrain'd him in a bird, and made him fly,
With party-colour'd plumes, a chatt'ring pie.”

DRYDEN'S *Virgil*.

The art of magic was for many ages publicly professed in the universities of Salamanca in Spain, Cracovia in Poland, and several other places; and so far approved by some princes, says Boesartus, that they still consult them, and indeed dare do nothing without their advice.
“ *Ut nihil ausi aggredi in politicis, in consiliis, sine eorum arbitrio.*”

We read of some sovereigns who have so far forgotten their dignity as to enter into this cheat. Erricus, King of Sweden, had his enchanted cap, and pretended, by the additional assistance of some magical jargon, to be able to command spirits, and trouble the air, and turn the winds

themselves, so that his ignorant subjects believed, when a great storm arose, that the King had got his conjuring cap on, and from this fact originated the idea of our mountebanks and legerdemain-men playing their tricks in a conjuring cap.

In the year 1318, we find the Chancellor and University of Paris had both wisdom and spirit enough not only to condemn these cheats, but to put a stop to the practice as far as their influence extended ; and we believe the University of Oxford disavowed all faith in these pretended divinations about the same time, yet we still keep the idea alive in the minds of our children by following some of the old forms of prayer against these imaginary evils.

That there should exist at this enlightened age persons who profess to believe in the power of magic, is a convincing proof how much the marvellous is preferred by the ignorant to the true principles of philosophy. The persons who now pretend to act upon the principle of divination, or by the art of magic, consist of knaves, who cheat the credulous for the sake of gain, and endeavour to impose upon others what they are too crafty to believe themselves. Private astrologers, who do not make a trade of their art, are, if not fools, persons whose weak minds are so susceptible as to mistake the phantoms of their

disturbed imaginations for realities ; and of this we have lately known an instance in a person who is not only considered sane on other subjects, but who actually holds a respectable rank in his profession. Having procured the herbs and drugs which are recommended for magical purposes, his mind became bent upon raising a spirit, and for this purpose he shut himself up in a room in the dead of the night. Here he began to burn fumigating herbs, and to make the mysterious figures directed by his instruction-book, until his mind was worked up to a pitch that could transform one object into the appearance of another, and to which the fumes of aromatic smoke would greatly contribute. His servant, who knew his master studied magic, and finding great preparations for some secret performance, had, with a very natural curiosity, contrived to secrete himself in the room instead of retiring to rest ; but who, when the lights were extinguished, and the coloured flame of burning drugs threw a ghastly effect over the figures of the apartment and the countenance of his master, became so possessed through fear, together with the effects of the fumes of the drugs, that at the moment when his master expected to see a spectre, he being no longer able to contain himself in his hiding place, rose up slowly, but forgetting he was under a table

threw it over. In this confusion, his eyes caught the reflection of his own face in a mirror, to which the burning salts had given such a cadaverous appearance, that he very naturally mistook his own living figure for a supernatural agent, which so effectually worked on his imagination, that he leaped so suddenly on a grand piano-forte as to break it with a tremendous crash. This only heightened the fears of both master and man. The former, believing he had raised a spirit which he could not lay, wisely quitted the room, which gave the latter an opportunity to escape to his bed, where his disturbed mind presented such dreadful apprehensions to him that he became fevered and delirious, and in this state left his service, firmly believing in the power of magic ; and his master to this day seems convinced that he actually did raise a spirit, but for want of the knowledge how to appease the vision, all the effects of the broken piano-forte, and the overthrow of some bronze figures, were entirely owing.

We shall conclude this digression by a translation from Ennius, who, in his early days, says,

“ Augurs and soothsayers, astrologers,
Diviners, and interpreters of dreams,
I ne’er consult, and heartily despise:
Vain their pretence to more than human skill ;

For gain, imaginary schemes they draw ;
Wand'rers themselves, they guide another's steps ;
And for poor sixpence promise countless wealth :
Let them, if they expect to be believed,
Deduct the sixpence, and bestow the rest."

The plant which led to these remarks was named *Lunaria*, from the circular shape of its silique or pod, which is thought to resemble the moon, *Luna*, not only in shape, but in its silvery brightness. The title of Honesty appears to have been bestowed on this plant from the transparent nature of the siliques, which discovers those seed vessels that contain seed from such as are barren, or have shed their fruit. It was formerly called "Pennie Flower, or Money Flower, Silver Plate, Pricksong Wort, and White Satin." It has had similar names bestowed upon it by the French, who frequently call it *Monnaie du Pape*, Pope's Money; *Satin Blanc*, White Satin; *Medaille*, Medal; and *Herbe aux Lunettes*, Spectacle Plant. The Brabanters name it *Paeschbloement*, Easter Flower, because it generally flowers about the feast of Easter. Mr. Aiton considers the Annual *Lunaria* to be indigenous to Germany, and the Perennial to be a native of Austria, the latter being, he states, introduced to this country in the year 1596, and the former in 1570. This is evidently a mistake, as we have already no-

ticed Chaucer's mention of this plant as early as the middle of the fourteenth century. We might have concluded that Chaucer had alluded to some other plant, such as the *Cluster Mounburt*, of Turner, who calls it the *Less Lunary*; but Gerard not only describes these plants, but has left us good figures of both species, and says, "These plants are set and sown in gardens, notwithstanding the first (round podded) hath beene founde wilde in the woods about Pinner, and Harrow on the Hill, twelve miles from London, and in Essex likewise about Hornchurch. The second (long podded) groweth about Watforde, fifteene miles from London." Thus, if we admit of their being exotic plants, their introduction must have been at a much earlier period than what is noticed by the able compiler of the *Hortus Kewensis*, a work which we hold in such high estimation, that we feel always a degree of pride when we can point out a trivial inaccuracy, and more particularly so, knowing that the liberality of the author will receive it as a mark of our regard for his labours, from which we have received so much useful assistance.

These plants frequently grow to the height of from three to five feet, and are therefore better adapted to fill vacant spaces amongst shrubs than in the spots allotted to more delicate flowers. If

the seeds be thrown on the ground soon after they are ripe, the young plants will appear early the following spring, whilst those that are carefully covered with earth frequently disappoint us by their not appearing. The Lunaria will not bear transplanting ; and although we recommend several plants to stand near enough to form but one head when in flower, yet they ought to be from two to three feet distant from each other. The only attention they require is to be kept free from weeds, as they will grow in almost any kind of soil and situation, but thrive best in a partial shade.

As the farce of witchcraft is no longer played by the assistance of the Lunaria, and as the plant does not fill a place in the floral vocabulary, we will, by permission, place it there to represent the necessary and honourable virtue of Honesty, which title was, according to Gerard, bestowed upon this flower by an English gentlewoman, whom our immortal bard makes to say,

“ ————— mine honesty shall be my dower.”

CANDY-TUFT. *Iberis.*

Natural Order *Siliquosæ*, or *Cruciformes*. *Cruciferæ*,
Juss: a Genus of the *Tetradynamia Siliculosa*.

“ Here also bath'd in dew
Plants in minutest growth
Are painted with flow'rs.”

ANDREINI.

IN floriculture the aid of humble plants is frequently found to be as important in the general decoration of the garden as that of the more towering kinds; for nature has made the same wise provision in miniature plants that we observe in the smaller kinds of the animal creation, which propagate by thousands, whilst the more gigantic tribes multiply singly.

The parent eagles will not suffer their offspring to build themselves a habitation within a given distance, nor will the sturdy oak or the noble chestnut permit their seedlings to thrive beneath the paternal branches; but that their fruit should not be formed in vain, nature has made it the food of some particular kinds of animals, and

thus we find a due proportion observed in every part of the creation.

Few plants are more conspicuously ornamental in the borders of the flower-garden or the foreground of the shrubbery, than some of the species of *Iberis*, when a number of plants are so congregated in one spot as to form a single cluster, or an irregular mass. Of these, we shall first notice the Ever-flowering Candy-tuft, *Iberis sempervirens*, which remains in blossom nearly the whole year, but more particularly so from the end of August to the beginning of June, braving all the inclement seasons with such an apparent negligence of the changes in the weather, that the Persian ladies have, in their floral language, adopted this flower as the representative of indifference.

The snow itself is scarcely whiter than the petals of this plant, and therefore it is particularly well adapted to enliven the sombre appearance of evergreen plantations during the winter season, if not placed near the Laurustinus, which requires no aid of this kind, for that beautiful shrub, like the *Iberis*, seems awake whilst the rest of vegetable nature sleeps.

Pliny slightly mentions this plant under the name of *Iberis*, and it is also the *Ιβερις* of Dios-

corides, and it is supposed to be so named from Iberia, where it formerly grew abundantly. The English name of Candy-tuft seems to have originated from the circumstance of the first species of these plants being brought from Candia, from whence, says Gerard, “I receiued seede, by the liberalitie of the Right Honourable the Lord Edward Zouche, at his return into England from those partes, with many other rare seedes, which do flourish in my garden.” This was purple *umbellata*, and which Gerard calls Candie Mustard, *Thlaspi Candie*. The tufts of these white flowers, which blossom in winter, have the appearance of being candied over by white frost; and this observation may probably have been the cause of its name, as we find one of our early descriptive poets makes the observation—

“ Since when those frosts that winter brings,
Which candy every green,
Renew us like the teeming spring,
And we thus fresh are seen.”

DRAYTON.

The French distinguish this plant by the name of *Ibéride*, *Thlaspie*, and *Taraspie*, and they have ingeniously enough made one of the species the emblem of architecture, because its flowers are

disposed in stories from the bottom of the stalk to the top, which is thought to produce a resemblance to the pretty open columns of one of the most delicate orders of architecture.

The broad-leaved evergreen Candy-tuft, *Iberis sempervirens*, is a native of Persia and Sicily, and was brought to this country in the year 1679, and cultivated in the Botanical Garden at Oxford on the following year.

The narrow-leaved evergreen species, *semperfirrens*, is indigenous to the rocky grounds of the island of Candia, and was first brought to this country in the year 1731, and cultivated at the Chelsea Garden in 1739. These kinds of Candy-tuft seldom ripen their seed in our climate, but they are easily propagated by planting the slips or cuttings in the summer, observing to keep them watered and shaded from the sun, until they have taken root. If these plants are set in a rich earth they are apt to grow too luxuriantly and become so full of moisture as not to be able to endure the winter; therefore, if the soil is of that nature where the clumps are to be formed, a mixture of lime rubbish should be added, which causes their branches to become more woody, and consequently better able to resist the frost.

The purple Candy-tuft, *Iberis umbellata*, and the common white or bitter species, *amara*, are raised by sowing the seeds in patches early in the spring, which should be repeated every month until July, and by this means a succession of flowers will be obtained. It is a desirable plant to sow on banks and in the front of taller growing flowers, where it makes a conspicuous figure until the end of the summer, when its site may be occupied by the latest flowering annuals.

These latter kinds of Candy-tuft are apt to come up too thick from sowing, and they should, therefore, be regularly thinned, so as to give them room to extend their branches, which will increase the number of flowers, and prolong their duration.

The sweet-scented Candy-tuft is raised by seed in the same manner as the two last species. This kind is a native of the mountains near Geneva, and was cultivated in this country by Mr. Miller, as long back as 1759. The flowers of this species are considerably smaller than the others; they are of a snowy white, and of an agreeable odour.

The bitter Candy-tuft, *amara*, is a native of our chalky fields, and is frequently found in dry and barren soils; to which we have added nine other

distinct species for the embellishment of our gardens.

The seeds of these plants were formerly eaten with meat, as we now eat mustard, excepting that they were not pounded; Dioscorides notices its efficacy in relieving the chest from phlegm.

SWEET-SCENTED TUSSILAGE. *Tussilago Fragrans.*

A SPECIES OF COLT'S-FOOT.

Natural Order *Compositæ Discoideæ. Corymbiferæ,*
Juss: a Genus of the *Syngenesia Polygamia Superflua* Class.

“ He trudg'd along, unknowing what he sought,
And whistled as he went for want of thought.”

THAT even classical ground produces minds of this description, is instanced in the long-neglected plant of which we are about to speak. Although the *Tussilago fragrans* is a native plant of Italy, it remained in obscurity until the nineteenth century, when M. Villan, of Grenoble, was attracted by its agreeable fragrance at the foot of Mount Pilat, from whence he brought it to perfume the winter gardens of the continent, and it cast its first odours on British shores in the year 1806. As its perfumed flowers expand in the months of January, February, and March, it cannot fail of being welcomed amongst us by every lover of sweet smells, and it is already become so far

naturalized to our climate, as to discharge its fragrance as freely over our walks in the winter months, as the Egyptian Reseda disperses its odours over those of the summer. We may hail it as the Heliotrope of the open garden, and as a vegetable winter friend of no small importance in the parterre.

The modest flowers of this plant were too insignificant to have attracted the notice of the ignorant, who have not souls to admire humble merit, whether in men or flowers, until it has received the sanction of fashion or the patronage of the great.

It is exalted minds alone which can penetrate through the flimsy veil of a gaudy exterior, and discover merit in a hovel. Had not Evelyn dragged Gibbon from such a situation into the presence of his sovereign, the world would never have been enriched by his incomparable writings, nor would England have had to boast of such a treasure. The plants of the hedge are unobserved by the vulgar, who cannot conceive that beauty can flourish out of the garden's bounds.

Madame de Latour could not leave this fragrant plant without a place in floral language, and therefore says, under this head—

“On vous rendra justice.”

And as an illustration that the vulgar have not the power to discern merit, either in men or plants, until it is pointed out to them by the finger of the world, she gives the following anecdote of a young miller, in Holland, who having a taste for painting, exercised it at his leisure hours in portraying the few objects within his limited bounds ; the mill, his master's cattle, and the pastures, were all that presented themselves to his confined view, but these he varied so accurately by light and shade, as the effect of the clouds changed them, as fully to compensate for the want of variety ; yet his labours were not appreciated, and when he had finished one picture he bartered it away to the colourman in exchange for materials to paint another picture. It so happened, that a master of a tavern who expected company at his house, wished to ornament the bare walls of his apartment, and purchased one of these paintings for a crown, which probably would have been still hanging unnoticed on his wall, had not chance sent an artist of judgment to his tavern, who had no sooner entered the room where the picture was hanging, than he discovered the merit of the young rustic painter, and immediately offered the innkeeper a hundred florins for what had cost him a Dutch crown ; and whilst

paying down the money, he desired the landlord to procure him all the paintings he could obtain from the young miller at the same price, which circumstance alone brought him into repute, and enabled him to follow the bent of his inclination, and delight the connoisseurs of paintings by the faithful touches of his pencil.

“ Their various tastes in diff’rent arts display’d,
Like temper’d harmony of light and shade,
With friendly union in one mass shall blend,
And this adorn the state, and that defend.
* * * * *

Some trace with curious search the hidden cause
Of nature’s changes, and her various laws ;
Untwist her beauteous web, disrobe her charms,
And hunt her to her elemental forms ;
Or prove what hidden pow’rs in herbs are found,
To quench disease, and cool the burning wound.”

We had, previously to the discovery of the sweet Tussilage, become acquainted with nine different species of these plants, some of which have for many ages been celebrated in medicine for the diseases of the lungs, and thereby relieving coughs, on which account their generic name was derived from *tussis* and *agere*.

The thyrsi of this fragrant plant are of a whitish lilac tint, and the odour greatly resembles that of the Heliotrope. It is easily propagated by parting the roots in the summer, and planting

them in a free, light, and fresh earth, in a warm and sheltered situation. It is also planted in pots for the purpose of perfuming our winter apartments ; and thus the plant which so short a time back could not by all its fragrant charms obtain a corner in a cottage garden, now fills a situation in the proud saloon, to the admiration of all the crowd that usually attend the decorated apartments of gay routs.

CYCLAMEN, OR SOW-BREAD. *Cyclamen.*

Natural Order *Preciae. Lysimachiæ*, Jussieu: a Genus of the *Pentandria Monogynia* Class.

"With superstitions and traditions taint."

MILTON.

THIS plant was formerly regarded as a powerful assistant by the midwives, and it was recommended to them by the surgeons of the day. Gerard tells us that he had these plants growing in his garden, but for fear any matrons should accidentally step over them, and by this means bring on abortion, he stuck a fence of sticks round the roots and laid others crossways over them, "least any woman should by lamentable experiment finde my words to be true, by their stepping ouer the same."

"A rev'rent fear, such superstition reigns
Among the rude, ev'n then possess'd the swains."

We cannot be surprised that such superstitious opinions respecting plants should be found amongst the vulgar of those times, when we find that men of learning like Gerard should be

possessed with the same ideas, for to him we may justly apply the lines of Chaucer,

“ Wel knew he the old Esculapius,
And Dioscorides and eke Rufus,
Old Hippocras, Hali, and Galliem,
Serapion, Rasis, and Avicen,
Averrois, Damascene, and Constantin,
Bernard, and Gatisden, and Gilbertin.”

The Greeks had several names for this plant, and the Romans also distinguished it by a variety of titles, as *Tuber terræ* and *Terræ rapum*, from its turnip-like root, *Panis Porcinus*, *Orbicularis*, *Artanita*, and *Cyclamen*, on account of the roundness of the root. It was named Sow-bread and Swine-bread, because the swine eat it greedily in countries where it is plentiful, and for the same reason the French call it *pain du porceau*, which the country people abridge into *pan de pur*. The Italians also name it *pane porcino*, which has the same signification ; they also call it *pane terreno*, ground-bread.

The ivy-leaved Sow-bread, *Cyclamen hederifolium*, is a native of this island, growing in woody situations in Wales. It flowers with a white blossom in April, and therefore is but little regarded ; a variety of this species with a pale purple flower was introduced from Italy previous to the year 1596.

The round-leaved Sow-bread, *Cyclamen coum*, was also cultivated by Gerard prior to 1596. This species is a native of Italy and the Alps, and as it blossoms with a bright purple corolla in the months of February and March, it is an acceptable plant either for a sheltered situation in the open garden, or in pots on the Auricula stand.

The *Cyclamen europaeum* is a native of Austria, and has the advantage of being sweet-scented; this species flowers in April, and it was also cultivated by Gerard.

“Cerces and Cyclamen all art defeat.”

PRATT.

The Persian Cyclamen, which was first brought to this country in 1731, is by far the most desirable species for the house, since its flowers are large and frequently odorous, and it continues to blossom from February to April.

The introduction of so many plants from China has greatly lessened the cultivation of the Cyclamen for the house, and as it requires a frame in most situations in the garden, it is but little attended to in the present day. This plant requires a light sandy earth, or lime rubbish and loam mixed, that will not retain wet, and water must be given it very sparingly at all times.

All the kinds of Cyclamen are propagated by seeds, but as they require five years' attention before they will flower, they are but seldom raised in this country. The seeds should be sown soon after they are ripe, in pots filled with light garden mould mixed with a little sand, and covered about half an inch deep, placing them where they receive the morning sun till the beginning of September, when they should be removed to a warmer exposure, and it is desirable to house them during the winter months, but at the same time to place them in situations where they have the advantage of light and air. This attention of placing them in the morning sun during the summer and the full day's heat in the autumn, must be yearly attended to. When they are of a size to transplant, each bulb should have a small pot in preference to placing several in one pot, and as the bulb increases in size so should the size of the pot be larger at every planting.

ARUM AND CALLA. *Arum.*

Natural Order *Piperitæ. Aroideæ*, Juss: a Genus
of the *Monoecia Polyandria* Class.

“ Voyez, ô prodige étonnant!
L’Arum, qu’admire l’Italie,
Si le nœud de l’hymen la lie,
Lancer, de son spadix brulant,
Un feu bien plus étincelant
Qu’à toute autre heure de sa vie.”

THE character of this family of plants is so distinct from that of any other kind of vegetable nature, that their singularity of shape attracts the notice of all classes, from the children of the cottagers, who seek the indigenous species beneath the shade of our hedge-row banks, and to which they give the name of Cuckow-pint, Cuckow-pintle, Wake-robin, Friar’s-cowl, and Lords and Ladies. The more polished part of society admit the Ethiopian Calla, a species of Arum, into their most embellished saloons, where its alabaster calyx expands into so elegant a vase-like shape that Flora seems to have intended it for the hand of Hebe, when she presents the imperial nectar to Jove.

The Calla is a native of the Cape of Good Hope, and the earliest notice of it in this country is not farther back than 1731, when it was cultivated by Mr. Miller, in the Botanical garden at Chelsea; but it is only within these few years that it has become generally known, and the fashion of ornamenting the houses in London with plants when routs are given, greatly contributed to bring it into celebrity, its time of flowering being from January to June, which is the period of our metropolitan festivals. It was soon found to be a conspicuous candlelight plant, and therefore increased by all the rout-furnishing florists. Thus introduced to public notice, its charms could not fail to obtain it a favourable regard among all the admirers of nature, for its appearance in the group of plants reminds us of a beautiful antique lamp for burning incense, which illusion the flame-coloured spadix, arising out of the centre of the white calyx, considerably increases. This vegetable cup also pours out an agreeable perfume from its graceful and beautiful horn. The leaves of the Calla are large, and of a glossy fine yellowish green, which contrasts as well with the foliage of other plants as its white colour does with the gayer tints of other flowers.

The name of Calla, for this plant is derived, according to Martyn, from the Greek *καλλαῖον*,

palæaria galli, the wattle of a cock; but we consider it to be from the Greek $\kappa\alpha\lambda\lambda\circ\varsigma$, beautiful, because the flower both is beautiful in appearance and has a fine texture. It will be necessary to observe that botanists have now placed this plant out of the genus of Arum, although in the natural arrangement of plants it stands in the same family; but in the sexual system it is found to be of a different class and order. Martyn places it under the class and order *Gynandria Polyandria*, and M. Pirolle continues it under the same head; whereas Aiton and Brown remove it to the class *Heptandria Monogynia*, which appears to us to be correct, since we observe that the spadix is not simply covered with the parts of fructification, but surrounded with minute flowers, each of which contain seven anthers and one stigma.

Although this plant has generally been treated as a green-house flower, we are desirous to remove it into the open garden, where it endures the winter very well, excepting when the frost is very severe, and then a temporary covering is sufficient to protect it. In the open garden it should have a dry soil and a warm sheltered situation, where it would be found to propagate itself very fast by off-sets, and when from five to ten plants are placed on a spot at about twenty inches from each other, they make a fine figure in

the garden not only whilst in flower, but by their large pointed leaves, which succeed each other throughout the year.

September is a good season for removing the young plants, and where the open garden is found too cold for the roots to stand the winter, we recommend them to be planted in pots filled with garden mould that may be taken into the house during the winter ; and as soon as the frost is over, the pots may be plunged into such parts of the parterre, or the shrubbery, as require the aid of white flowers to enliven it, or to contrast with those of heavier colours. These plants may also be increased from the seeds which ripen in August ; but, as they require three years before they arrive at a state to flower, this mode of cultivation is seldom attended to. It should be observed, that this plant has a thick, fleshy, tuberous root, which rots if too freely watered. The French call this plant *Calla d'Ethiopie*, *Pied-de-Veau*, and *Arum d'Ethiopie*.

The common Dragon plant, *Arum Dracunculus*, grows naturally in Italy, and other southern parts of Europe, from whence it has long been introduced to the gardens of this country, as Gerard observes, in 1596, that he had two of these plants growing in his garden. This species of Arum, although objectionable on account of its

disagreeable odour, deserves a place in large gardens, from its singularity of appearance, for in the spring it sends up a straight stalk about three feet in height, curiously spotted like the belly of a snake, and from hence it is called the Dragon Arum. The calyx or spathe is very large when growing in a rich moist soil, and being of a fine claret colour within, and enclosing a large spadix of the same colour, it has an uncommon appearance, and should therefore for its odd capricious shape not be altogether neglected, although when in flower its strong carrion-like scent is certainly disagreeable.

There is a species of Arum which grows in the morasses about Magellan's Strait, in South America, whose flowers exhibit the appearance of an ulcer, and exhale so strong an odour of putrid flesh, that the flesh-flies resort to it to deposit their eggs. Pliny says, that the smell of the common Dragon Arum is so offensive as to be even dangerous to pregnant ladies. He tells us, also, that it was a common practice in his day to carry about one's person a part of the root of this plant as a preventive against serpents, which he affirms will not come near any one that has taken this precaution. (Book xxiv. chap. 16.)

This singular exotic is so hardy that it will grow in any soil and situation, and it propagates

itself so fast by offsets from the root, that there is no occasion to give directions for its increase by seed. It should be removed in autumn when the leaves are decayed.

The name of Arum for this family of curious plants is derived from Ἀρούρα, *Noxa*, Injury, because the root when eaten without preparation affects the tongue with a pungency as if it were pricked with a needle.

CUCKOO PINT, OR WAKE ROBIN. *Arum Maculatum.*

This native plant frequently finds its way into the banks of our orchards and shrubberies, although it is seldom, if ever cultivated. We shall, however, not let pass unnoticed what seems to have excited more regard in ancient times.

Pliny tells us, that the leaves of the Arum were anciently used to preserve cheese by covering it over with them. Wedelius is of opinion that the *Chara*, which Cæsar's soldiers found abundantly about Dyrrachium, was this plant. Being reduced to straits for want of provisions,

they mixed the roots with milk, and made them into a sort of bread. But this probably was the Italian Arum, the roots of which are considerably larger than those of England. The roots of the latter might certainly be eaten with safety, after having their acrid nature destroyed by several waters.

Mr. White notices, in his History of Selbourn, that the roots of the Arum are scratched up and eaten by the thrushes in severe snowy seasons, and the berries are devoured by several kinds of birds, particularly by pheasants.

Bears seek this plant as a necessary medicine to open their stomachs after they have lain for several weeks without food.

This species of Arum was formerly called Starch Wort, on account of the roots being employed to stiffen ruffs and frills, particularly in the time of Queen Elizabeth, when these ornaments were worn by gentlemen as well as ladies. Gerard, who wrote during the virgin reign, says, “the most pure and white starch is made of the rootes of Cuckoo Pint; but most hurtfull for the hands of the laundresse that hath the handling of it, for it choppeth, blistereth, and maketh the hands rough and rugged, and withall smarting.” These roots have occasionally been used as a substitute for soap; and Mr. Ray particularly

mentions their being used about Maidstone in Kent for that purpose. The roots lose their acrimony in drying, and become farinaceous and insipid. It is from these roots, dried and powdered, that the French make a wash for the skin, which is esteemed a good and innocent cosmetic, and which sells for a high price, under the name of Cypress powder. In Worcestershire they give this plant the name of Bloody Men's Fingers, from the red berries that surround the spadix. The French have as many vulgar names for the Arum as ourselves, amongst which is *Pied de Veau*, from the shape of the leaf resembling the bottom of a calf's foot; *Bonnet de grand Prêtre*, High Priest's Mitre; *Pain de Liévre*, Hare's Bread, which seems to imply that it is eaten by those animals. In some parts of that country it is called *Chou Poivre*, Pepper Cabbage.

Sir Hans Sloane says, that a species of these plants is carefully cultivated in most of the plantations in the West Indies, principally for the sake of the leaves, which are boiled, and eaten like spinage or cabbage. The roots are also eaten after being baked in hot ashes. This species is found in all the islands of the Southern Ocean, and is cultivated every where within the Tropics, and even in the northern extremity of

New Zealand. The natives of the South-Sea Islands bestow great pains on the culture of this root, by inundating the land at one time, and draining it dry at others, by means of ditches dug round the fields. Thus we have another instance of the importance attached to the same plants in one part of the world, which, in others, are utterly despised, and deemed by the illiterate almost a curse to the land.

Old medical writers extol the virtues of this acrid plant, but in modern practice it is but little used, although acknowledged to be of great value in some of the most obstinate diseases of the human body ; but as its volatile and acrimonious particles are nearly lost when the plant is in a dry state, we must not be surprised that it should be discarded from the shops. Mr. J. A. Waller tells us, in his British Domestic Herbal, that a few years back he witnessed a most alarming case of dropsy, accompanied with every sign of an exhausted constitution, treated by a prescription of Sydenham, of which the Arum and Angelica formed the most prominent articles. The success of this treatment was most astonishing, for all the symptoms of the most alarming general dropsy disappeared in less than three weeks. Etmuller extols the fresh-prepared root as a most excellent stomachic in cases of extreme

prostration of appetite. He recommends the root to be cut into very small pieces, and taken in brandy. But we must leave the physicians for the notice of the poets, who have made the Arum the emblem of ardour.

Mrs. Frances Arabella Rowden thus cautions children against the berries of the Arum :—

“ Oh ! wander not where Dragon Arum show’rs
Her baleful dews, and twines her purple flowers,
Lest round thy neck she throw her snaring arms,
Sap thy life’s blood, and riot on thy charms.
Her shining berry, as the ruby bright,
Might please thy taste, and tempt thy eaglesight
Trust not this specious veil ; beneath its guise,
In honey’d streams, a fatal poison lies.”

“ So Vice allures with Virtue’s pleasing song,
And charms her victims with a siren’s tongue.”

CARDAMINE. *Nasturtium Pratense.*

CUCKOO FLOWER, OR LADY'S SMOCK.

Natural Order *Siliquosæ*, or *Crucifæræ*: a Genus of
the *Tetradynamia Siliquosa* Class.

“ When Daisies pied, and Violets blue,
And Lady's Smocks all silver white,
And Cuckoo-buds of yellow hue,
Do paint the meadows with delight.”

SHAKSPEARE.

THAT our great dramatic poet should thus describe one of the most delicate and beautiful of our native plants, shows what charms vegetable beauties had for his capacious mind. The happy idea of silver white so exactly describes the tint of these flowers, some of which are nearly of a pure white colour, whilst others have that purple cast so peculiar to highly-polished silver. As this plant flowers in April, and is in full beauty in the month of May, it generally forms a conspicuous figure in the May-day garlands of the children of our peasantry, and which Walton notices in his Angler. “ See here a boy gather-

ing Lilies and Lady-Smocks, and there a girl cropping Culverkeys and Cowslips, all to make garlands."

This plant, which is a species of Cress, has been named Cardamine, from its having the taste of *Cardamum*. It has also been called in Latin *Flos Cuculi*, because, says Gerard, "it flowers when the cuckowe doth begin to sing her pleasant notes without stammering," and from hence it is called Cuckoo Flower. Shakspeare's Cuckoo Bud is thought to be the Wild Yellow Ranunculus; he mentions the Cuckoo Flower as one of those that formed the crown of the wretched Lear.

" He was met even now
 As mad as the vex'd sea : singing aloud ;
 Crown'd with rank Fumiter, and Furrow Weeds,
 With Harlocks, Hemlock, Nettles, Cuckoo Flowers,
 Darnel, and all the idle weeds that grow
 In our sustaining corn."

King Lear.

Gerard tells us, that he writes it "Ladie Smocks," because it was so called in Cheshire, his native country; and the unfortunate Chatterton, in his admirable imitation of the older poets, gives it the same name.

" So have I seen a Ladie-Smock soe white,
 Blown in the mornynge, and mowd down at night."

Battle of Hastings.

We do not find that this flower has been placed in floral language ; and we shall, therefore, taking it from the brow of King Lear, present it as an emblem of paternal error, since this historic drama so forcibly paints the folly of a parent's making himself dependent on the liberality of his children.

The Cuckoo Flower grows spontaneously in most of our moist pasture lands, and is a most ornamental plant when sown in clumps in the damp parts of wilderness scenery, or on the banks of brooks or lakes. In its double state it is deserving a place in the choicest flower garden, and we particularly recommend clumps of it in the foreground of small shrubberies, as it contrasts as well with the foliage of evergreen shrubs as with the grass of the lawn. This variety is propagated by parting the roots in autumn, at which time they should always be transplanted, and a moist and partial shady situation is most congenial to the nature of the plant.

The leaves of the *Cardamine Pratense* are frequently eaten in the spring by country people, and they have nearly the same anti-scorbutic qualities as the common Water-Cress ; it is said to give tone to the stomach and digestive organs. In northern countries, where salt-fish and meats

are much eaten, they pound the whole plant, and express the juice, of which they give a whole wine-glass full for a dose; and it is esteemed an excellent remedy in scorbutic diseases and obstructions of the liver and the jaundice.

LEOPARD'S BANE. *Doronicum Pardalianches.*

Natural Order *Compositæ Discordeæ. Corymbiferæ.*
Juss: a Genus of the *Syngenesia Polygamia Superflua* Class.

“ Were man to live coeval with the sun,
The patriarch pupil would be learning still ;
Yet, dying, leave his lesson half unlearn'd.”

YOUNG.

NOTWITHSTANDING the study of botany, as far as it relates to the nature and virtue of herbs and plants, is the most ancient and universal of all sciences, yet we may at the present time consider ourselves but in the infancy of the art. So much does the vegetable world offer to our contemplation and research, that to become thoroughly acquainted with the phytonomy of a small portion of our native plants is more than the longest liver has been able to accomplish. With the introduction of exotic plants we are naturally led to inquire into their character, and how far they have been made subservient to the humane species of their natural regions; and this inquiry

is frequently made, without taking into consideration the difference of climate and habits of the people from whom we receive them, and this accounts for our so frequently finding them deficient in the virtues ascribed to them by the natives, to whom many plants become agreeable and wholesome, from custom and other causes, which, with us, would act as a violent and dangerous medicine.

The *materia medica* of the most ancient physicians, that have been handed down to us through the languages of different countries, seem all to have derived the foundation of their knowledge originally from the Arabians; and as the present European name of *Doronicum* is derived from the Arabic, *Doronigi* or *Durugi*, it is probable that this plant was in some celebrity with these wandering tribes, who, of necessity, must have made themselves acquainted with the qualities of herbs.

The trivial name of this species of *Doronicum* is derived from the Greek *Pardalio*, Leopard and *Agcho* (pr. Angcho), to strangle, and hence our name of Leopard's Bane, because it was said to cause the death of any animal that ate it, and it was therefore formerly mixed with flesh to destroy leopards.

Martyn observes, "that this plant has been

stigmatized as poisonous seemingly without much reason ;” and he adds, “ the famous Conrad Gesner took two drams of the root without injury.” But we are informed, in the *Historia Plantarum*, ascribed to Boerhaave, that Gesner took some of this plant in the morning fasting, and two hours afterwards he wrote a letter to a friend, in which he said, that he was then in good health ; but it appears, from the account of his other friends, that he had not sent off the letter an hour before he was taken ill and died.

Matthiolus appears to have been a strong advocate for the admission of this plant into medical use, and he asserted that it had no venomous quality ; but he afterwards had reason to change his opinion, having given it to a dog, which it killed.

This plant is a native of the mountains of Switzerland, the Alps, Austria, Hungary, &c. Most of our modern English writers on botany mention it as indigenous to this country ; but Martyn says, “ this is one of the plants, which, from the facility with which it propagates itself, has lately escaped from the gardens to increase the British Flora. Mr. Lightfoot remarked it in Scotland, but always near houses ; and Dr. Stokes near Duplin House. Dr. Turner’s account of this

plant seems to confirm Mr. Martyn's statement, as this writer says, in 1568, " Doronicum, otherwise called Carnabadium, groweth not that I knowe of in England, and that I remember I never sawe it growyng but once, and that was in Germanye." He adds, " the rootes are wel knownen in the apothecaries shoppes;" and he concludes, " the Arabian commendeth this herbe verye muche agaynst the diseases of the herte, and holds that it is good against poyson and venome."

Gerard tells us, that he had the Leopard's Bane growing in his garden, and he observes, that it grows naturally in the mountains of France; and he adds, " it is also brought into, and acquainted with, our English grounds."

The greatest recommendation of this plant to a situation in the regions of Flora, is, that it will grow in any soil or situation, and its bright yellow flowers make a conspicuous figure among shrubs, particularly in a shady situation, both in the month of May, and again in the autumn, provided the plants be cut down before the seed ripens.

The Leopard's Bane multiplies very fast by its spreading roots, and if the seeds are permitted to scatter, they will produce plants wherever they

fall, so as to become a troublesome weed; and on this account, as well as that of having the flowers at two distinct seasons of the year, we recommend the stalks to be cut down when the flowers begin to fade.

ROCKET. *Hesperis.*

Natural Order *Siliquosæ. Cruciferæ*, Juss: a Genus
of the *Tetradynamia Siliquosa* Class.

“ That keep
Their odour to themselves all day ;
But when the sunlight dies away,
Let the delicious secret out
To every breeze that roams about.”

T. MOORE.

THE ancients named this family of plants *Hesperis*, from *Hesper* or *Vesper*, because they do not discharge their perfume until the evening. In floral language these flowers are made the emblem of Falsehood or Deceit, on account of their denying their odorous virtues to the light of day.

We have no plant that exhales so delightful a fragrance in the night as the *Hesperis Tristis*, Night-smelling Rocket, or Night Odorous Stock. This flower has for many ages been a favourite with the German ladies, and consequently is much cultivated in that country in pots for the apartments, and from hence it obtained the name

of Dame's Violet, in addition to that of *Nacht Violen*. It has been known in this country as long back as the reign of Queen Elizabeth, as Gerard has figured it in his Herbal. Parkinson also gives an engraving of this plant, in his work of 1629, under the title of “*Leucoium Marinum Syriacum*, Levant Stock Gilliflower;” yet it remains rather a rare than a common plant with us, principally, we presume, from the little figure which its flowers make either in the open garden, or in the green-house, for the petals, which are small, curl backwards, and are of a dingy liver colour rather than a purple. The foliage is much less than that of the common Stock, but of the same downy nature and bluish green colour; and as fresh leaves come out the lower ones wither, and change to a sandy colour, but they do not drop off, which gives the plant a sickly and unsightly appearance. It is also a very slow growing plant, which is another cause of its being so neglected by the market florists, that not one in twenty of the cultivators of flowers for the London market grow it. They acknowledge, that were the plant sufficiently known to be properly estimated, there would soon be a demand that would induce them to attend to its propagation. We have found a single plant sufficient to perfume a moderate sized room, even when it has

not had more than four or five flowers expanded. It is perfectly hardy, and may be kept in flower the greater part of the year. It will stand in the open ground ; but as it has no effective appearance, it is better adapted for the pot, which can be brought into the house in the evening, or placed in the balcony, so as to disperse its grateful fragrance to advantage. It is easily propagated by slips, stripping off the lower leaves, and planting it in a good garden mould, pressing the earth tight to the stalk with the fingers, and keeping the earth moderately moist. We have found it facilitate the growth of the slips by placing a small bell glass over the young plants, whether planted in the open ground, or in pots.

We earnestly recommend the culture of these plants to all the rout-serving florists, as a dozen plants would perfume a whole suite of apartments, and the heat of candles seems less to affect this plant than most others ; and its want of splendour is fully compensated for by its agreeable scent, which seems rather increased than diminished by the heat of crowded saloons.

THE GARDEN ROCKET, OR DAME'S
VIOLET. *Hesperis Matronalis.*

This beautiful plant was originally brought from Italy, and its spikes of double corollas are ranked amongst the most ornamental of our garden flowers, where it shines conspicuously by day in its white or purple costume, whilst its fragrance is reserved for vesper hours to rival the gayest of Flora's gifts, like Philomel,

"Elate, to make her night excel their day."

This plant will only flourish in a pure air, and where the soil is both light and fresh, that is rather rich, but not dunged. It is a flower much cultivated on the French coast, and may be seen in great perfection in most gardens between Calais and Abbeville, but it will not endure the atmosphere of either Paris or London.

Of all the directions we have consulted as to its propagation, that of Dr. Robertson seems to answer the best for this country. He observes, "The double Rocket is a beautiful plant, rather scarce in this part of the country, owing chiefly, I suppose, to florists not being acquainted with a successful way of increasing it. I had a few

plants of Rockets under my care, and I did them all justice, as I thought, but all would not do ; I lost them all. I tried to part their roots, but being small and weak, the slugs eat them all up in a short time, as slugs are very fond of them, especially of their leaves. I tried to increase them, by cuttings in the common way, with as little success. This led me to try another method, which I would recommend as a never-failing way of propagating this beautiful flower. If a person has but one plant of Rocket, and is anxious for its flowers, the first thing is, after the flower is beginning to fade, to cut down the stalks, and divide them into ordinary lengths of cuttings ; next to cut off the leaves, and smooth the ends ; then to make three slits with a knife in the bark or rind, longwise, so as to separate or raise the bark for half an inch in length. When the cutting is inserted in the ground, the loose bark naturally curls up, and it is from this bark that the young roots proceed. The partial separation, and the turning up of the bark, seems to promote a tendency to throw out roots. The cuttings may be put into flower-pots, as they may thus be sheltered during winter with more ease, or they may be placed in the natural earth, provided the soil is light and fresh. Covering them with a hand-glass will forward the rooting

of the cuttings, or with the aid of a hot-bed they will succeed excellently. I have used this simple way for six years past, and never without success, not one in twenty having failed. This method, it may be remarked, will hold good in cuttings of Stock Gilliflowers and double Wall-flowers." (*Caled. Mem.* 2, 245.)

The sweet-scented Garden Rocket, although by no means so common at the present time as we could wish to see it, has long been cultivated in our gardens in the single state, as Gerard speaks of it in 1597, under the title of "Dame's Violets, or Queene Gilliflowers." In Parkinson's "Garden of Pleasant Flowers," 1629, we have the figure of this plant in a double state, under the head of *Hesperis Pannonica*, Dame's Violets of Hungary.

Our native species of Rocket, *Hesperis Inodora*, which has also had its petals doubled by the art of the florist, resembles the exotic kind in all respects except in fragrance, and as this kind is of easier propagation it is by far the most common; and although not so desirable as the sweet kind, yet it is a beautiful plant to ornament the parterre from May to the end of summer. Miller remarks, that in his time these beautiful flowers were much less common than formerly; and he seems to attribute their decay to the quantity of

manure used in modern gardens, for these plants will only thrive in fresh undunged earth. Martyn says, in his admirable additions to Miller, these plants “ being naturally biennial, the plants with single flowers rarely survive the second year ; nor will those with double flowers continue much longer, so that unless young plants are annually raised to supply the place of the old ones, there will soon be a want of them, which is what few persons are careful enough to observe ; but thinking the roots to be perennial, trust to their putting out offsets, or the plants remaining after they have flowered, and finding them decay, are apt to think their soil very improper for them, and are at a loss to account for their decaying ; whereas, when the plants have flowered, they have finished their period, and seldom continue to flower a second time from the same root, though, in poor land, they will often put out a few weak offsets, which may flower again, but seldom so strong as the principal root, therefore those who are desirous to propagate these plants should do it in the following manner :

“ There should be some strong roots of each sort kept apart for this purpose, which are not intended to flower. When these have shot up their flower-stalks about six inches high, they should be cut close to the bottom ; each of these may

be divided in the middle to make two cuttings, which should be planted in a soft, gentle, loamy soil, to an east exposure, where they may have only the morning sun; and these may be planted pretty near together, so as to be covered with hand or bell-glasses, which should be put over them after the cuttings have been well watered, and closely shut down, drawing the earth round the rim of the glasses to exclude the air, then the glasses should be shaded with mats every day when the sun is hot; and if the cuttings are gently refreshed with water once in seven or eight days, it will be sufficient, for too much moisture will cause them to rot: when these are watered, the glasses should be closely shut down again as before; with this management the cuttings will put out roots in five or six weeks, and will begin to shoot above; then the glasses should be gently raised on one side to admit the air to them, and so gradually harden them to the open air, to prevent their drawing up weak. When these have made good roots they should be carefully removed, and planted in an east border, at about eight or nine inches asunder, observing to shade and water them till they have taken new root; after which they will require no other care, but to keep them clean from weeds till the autumn, when they may be transplanted into the borders of the

pleasure garden, where they are designed to flower.

“ The roots which are thus cut down will send up more stalks than before, and when these are of a proper height they may be cut off, and treated in the same way, so that if the roots are sound, there may be two or three crops of these cuttings from them ; and by so doing, the old roots may be continued much longer than if they are permitted to flower, and by this management there may be always a supply of good plants for the flower garden.”

MANDRAKE. *Atropa Mandragora.*

Natural Order *Luridæ*. *Solanæ*, Juss : a Genus of
the *Pentandria Monogynia* Class.

“ La Mandragore qu'on arrache,
Long-temps résiste avec effort,
Jette un grand cri, frappe de mort
Le bras hardi qui la détache.”

“ I do not mean to wake the gloomy form
Of Superstition.”

THIS plant, which has been rendered celebrated by absurdity, is indigenous to classical ground ; and on this account, as well as the wonderful tales that have been handed down to us from antiquity, it naturally excites some degree of interest in the inquisitive mind.

In symbolical language the Mandrake is made the emblem of any thing rare or extraordinary, and from the earliest ages this plant appears to have excited great veneration amongst the inhabitants of eastern countries, on account of its supposed extraordinary properties as well as its rarity.

It is generally believed that the *Atropa* or Mandrake is the same plant which the ancient Hebrews called *Dudaim*; and that these people held it in the highest esteem in the days of Jacob, is evident from the notice of its having been found by Reuben, who carried the plant to his mother; and the inducement which tempted Leah to part with it, proves the value then set upon this celebrated plant.

As we have no authority for believing the Hebrews used the Mandrake for superstitious purposes, it is most probable that they were acquainted with its anodyne and soporific properties, and perhaps it was the only opiate known in that age, which alone would render it an invaluable root to persons who could receive no medical assistance but what their own household afforded. This plant was thought to possess the properties of making childless wives become mothers, and hence some suppose Rachel became so desirous to possess the Mandrakes that Reuben had found.

The Greeks were evidently acquainted with the dangerous properties of the Mandrake, as is shown by the names bestowed on it, that of *Circeum* being derived from *Circe*, a witch celebrated in fable for her knowledge of magic and venomous herbs. The name of *Atropa* is after

Atropos, the eldest of the Parcæ, whose duty among the three Fates was to cut the thread of life, without regard to sex, age, or quality.

The fables of the ancients, which were originally intended to instruct and to caution the ignorant, were frequently so transformed in the songs of the poets as to lose their intention, and they were still more disguised by the crafty, who imposed upon the credulous through some pretended miraculous stories of antiquity. Thus we are told by old medical impostors, that when the Mandrake was taken from the earth it gave a dreadful shriek, and struck the daring person with death who had the presumption to drag the root from the earth, and therefore it was obtained by fastening the plant to the tail of a dog, who thus drew the root from the ground.

Columella, in his directions for the site of gardens, says, they may be formed where

“ —————— the Mandrake’s flow’rs
Produce, whose root shews half a man, whose juice
With madness strikes.”

Book 10.

The Romans appear to have been very superstitious in the manner of taking up this root. Pliny tells us, that those who undertook this office paid particular attention to stand so that the

wind was at their back, and before they began to dig, they made three circles around the plant with the point of the sword, and then turning to the west proceeded to take it up. We are disposed to think that this ceremony was first observed to prevent the too frequent use of so dangerous a plant amongst the idolaters of early ages.

In later times when the darkness of ignorance spread its wings over Europe, this plant and its substitutes formed a profitable article with the mountebank doctors of those superstitious days, when credulity was at a sufficient height to believe that this root was a preventive against mischief and dangers of every kind. With this belief the Germans formed little idols of the roots of the Mandrake, to which they gave the name of *Abrunes*. These images were regularly dressed every day and consulted as oracles, and their repute was such that they were manufactured in great numbers, and sold in cases. They appear to have been brought over to this country in this state during the time of Henry the Eighth, and met with ready purchasers, it being pretended that they would, with the assistance of some mystic words, be able to increase whatever money was placed near them; and to give greater importance to these pretended miracle workers,

it was said, that the roots of these plants were produced from the flesh of criminals which fell from the gibbet, and that they only grew in such situations. Others pretended that this plant grew only in one small spot in China, from whence they were procured with the greatest risk and danger.

Dr. Turner wrote at considerable length in the time of Queen Elizabeth to expose these impositions ; and he says, “ I haue in my tyme at diuerse tymes takē vp the rootes of Mandrag out of the grounde, but I neuer saw any such thyng vpon or in them, as are in and vpon the pedlers rootes that are comenly to be solde in boxes.” He adds, “ it groweth not vnder gallosses, as a certayn dotyng doctor of Colon in hys physik lecture dyd tech hys auditores, neither doth it ryse of the sede of man, that falleth from him that is hanged.”

Gerard also wrote on this plant about thirty years later than Turner, and this excellent old writer endeavoured to convince the people of the impositions practised on them by the venders of these roots. He states, that both himself and his servant had frequently dug up these roots without receiving harm, or hearing any of the shrieks which it was pretended these roots sent forth.

Our immortal bard availed himself of these superstitions to work on the imagination of his admirers :

“ And shrieks like Mandrakes, torn out of the earth,
That living mortals hearing them run mad.”

Again he says,

“ Would curses kill, as doth the Mandrake’s groan,
I would invent as bitter searching terms,
As curst, as harsh, and horrible to bear.”

Lord Bacon notices the use to which these roots were converted in his time. He observes, in his Natural History, “ Some plants there are, but rare, that have a mossie or downie root, and likewise that have a number of threads, like beards, as Mandrakes, whereof witches and impostours make an ugly image, giving it the form of a face at the top of the root, and leave those strings to make a broad beard down to the foot.”

The English name of this plant was originally derived from the Latin, *Mandragora*, as we observe Dr. Turner spells it Mandrag. By whose barbarity it was afterwards transformed into Man-drake we have not been able to discover, unless it be from the following superstition, which we find mentioned by Madame de Genlis.

She speaks of an author, who gravely gives a long description of these pretended Mandrakes, and adds, that they must be wrapped up in a piece of sheet, for that then they will bring unceasing good luck. The same author, says she, gives the name of *Mandragora*, *Mandrake*; it is not known for what reason, to certain sprites, that are procured from an egg that must be hatched in a particular manner, and from which comes forth a little monster, half chick and half man, that must be kept in a secret chamber, and fed with the seed of spikenard, and that then it will prophesy every day. This grave author tells his readers, that some people *of a weak judgment, and fond of the marvellous*, pretend that these Mandrakes pay a tribute of a pistole a day; but this he assures them is not true, and that all they can do is to make their masters lucky at play, discover to them treasures, and foretel what is to happen.

Gerard observes, “in English we call it *Mandrake*, *Mandrage*, and *Mandragon*.” The French name of *Mandragore* is nearly the same as the Latin. At what period this plant was first cultivated in our gardens is uncertain, but it appears, from Dr. Turner, to have been common in 1564, who writes sensibly on its medical proper-

ties, and it appears to have been well known as an opiate in the time of Shakspeare, who says,

“ Not Poppy, nor Mandragora,
Nor all the drowsy syrups of the world,
Shall ever med’cine thee to that sweet sleep.”

In the *Hist. Plant. ascript. Boerhaave*, it is stated that this plant brought into a chamber, or closed room, procures sleep to those that want it.

The Mandrake is a species of deadly nightshade which grows with a long taper root like the parsnip, running three or four feet deep; these roots are frequently forked, which assisted to enable the old quacks to give it the shape of a monster. This plant does not send up a stalk, but immediately from the crown of the root arises a circle of leaves, which, at first, stand erect, but when grown to their full size, which is about a foot in length, and five inches broad, of an ovate-lanceolate shape, waved at the edges, these spread open and lie on the ground; they are of a dark green, and give out a fetid scent. About the month of April the flowers come out among the leaves, each on a scape, about three inches long, they are of a bell shape, with a long tube, and spread into a five-cleft corolla. The colour of the flower is of an herbaceous white, but fre-

quently it has a tinge of purple. The flower is succeeded by a globular soft berry, when full grown as large as a common cherry, but of a yellowish green colour when ripe, and full of pulp, intermixed with numerous reniform seeds. The Mandrake grows naturally in Spain, Portugal, Italy, and the Levant; it is also indigenous to China, where it enters the compositions prepared by the most skilful physicians of that country, and which are taken by the Mandarins with the flattering hope of having their existence prolonged by their powers.

This plant is propagated by sowing the seeds in the autumn soon after they are ripe, which come up in the spring, but if the seeds are kept until the spring they seldom succeed. The earth should be light, and of considerable depth, for the root cannot make its way through chalk or gravel, and where the soil is wet these plants do not prosper, as they are apt to rot during the winter; but in good light earth, and in warm situations, the Mandrake root will continue sound longer than the life of man. The Mandrake should never be removed after it has arrived at any considerable size, as it is hardly possible to take it up without breaking the lower fibres, which so stints the plant, that although it may live, it seldom recovers its former strength.

Pliny observes, that for medicinal purposes the root should be taken up about the time of vintage as it is then fullest of its powerful juice. The same author observes, that in some countries they eat the fruit or berries of this plant; but those who do not understand the manner of preparing them sometimes lose their tongue, and become dumb after eating them.

We learn, both from ancient and modern writers, that the Mandrake root is an anodyne and soporific, of a dangerous nature if not administered with great judgment, as it has been known to excite maniacal fury, and has sometimes proved to be a mortal narcotic. The berries have, however, been eaten without producing this effect; but we cannot help condemning all such idle experiments, since it is known that the seeds certainly possess deleterious qualities.

Most of the ancient writers on plants assure us that the seeds of this fruit when taken inwardly purge the uterus; and it is probable that Rachel was not unacquainted with this property of the berries, and that her desire to obtain them was to take away the reproach of her barrenness.



